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VIEWS

OF THE

Cathedral Churches

OF

ENGLAND AND WALES,

WITH

DESCRIPTIONS.

BY

JOHN CHESSELL BUCKLER.

LONDON:
JOHN NICHOLS AND SON,
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TO THE

RIGHT REVEREND JOHN FISHER, D.D. F.R.S. F.S.A.

LORD BISHOP OF SALISBURY

AND

CHANCELLOR OF THE MOST NOBLE ORDER OF THE GARTER,

This Work

IS, WITH PERMISSION, DEDICATED,

BY HIS LORDSHIP'S OBLIGED

AND DEVOTED HUMBLE SERVANT,

JOHN CHESSELL BUCKLER.

Bermondsey, December 1821.

PREFACE.

THE publication of the English Cathedrals was begun by my Father, Mr. John Buckler, F. S. A. in the year 1799, and completed in 1814. The present volume contains Views of the same edifices, principally copied from that work; several, however, have been altered, and some additional Views, together with those of the Cathedrals in Wales, annexed.

During a period little exceeding a century several styles of the Norman Architecture were in use; each distinguished from the former by superior grandeur or richness, corresponding with the advancement of science. The introduction of ornaments, at once elegant and characteristic, followed the departure from its primitive designs, until, finally, the enrichments introduced with the Pointed Arch, and the form of the Arch itself, were incorporated with the Norman style, fifty or sixty years before its entire abolition.

The Norman Cathedral at Winchester built by Bishop Walkelyn in the reign of King William Rufus, is very magnificent. In the subsequently erected Churches at Durham, Ely, and Peterborough, and at a still later period in Canterbury, St. David's, and Oxford, those successive alterations are observed, which conferred peculiar beauty and elegance on the Architecture, but which at the same time tended to its subversion. The numerous and handsome ornaments which mark this last style appear in some of the principal edifices raised at the close of the twelfth century. It may be observed, that among other alterations the plain and broad *facias* were subdivided and ornamented; the massy *torus* was either accompanied with, or superseded

superseded by, similar mouldings of various sizes; and the ponderous capital changed its rude form and sculptures. Under almost every variation the zig-zag pattern prevailed.

The skill of the Normans is farther attested by their erection of stone roofs, as in the Nave of Durham Cathedral; and the Chapter-houses at Durham and Bristol prove their ability to groin the broadest Aisles, though the practice was not very common *.

Specimens of Pointed Architecture, erected immediately after it had superseded the Norman, are found in the Cathedral at Oxford. Its first formation appears in the intersection of semicircles; but it very soon became independent, and in the thirteenth century obtained perfection. The Tower and middle Aisle on the Northern side of the Choir at Christ Church are composed of Pointed Arches, having numerous mouldings, but no ornaments, excepting a few sculptured capitals. But it is to be remarked, that several subordinate characteristics of the Norman style were retained, though its *arch* ceased to be used when those members of the Church were built. The magnificent West front of Peterborough Cathedral was doubtless raised in the twelfth century. Its architecture is more elegant and refined than that of the preceding examples; but, in consequence of the introduction of some ornaments more suitable to the Norman than to the Pointed style, is less chaste than in those which next follow.

The change was not suddenly effected; and, if we attentively examine and compare buildings raised in different ages, we shall admit that the occasional decorations in use at one time furnished the prevailing forms in designs which next succeeded. At present I shall only notice the *fillets* on columns and mouldings, which were casual during what may be called the *probation* of the Pointed Arch, but common and variously applied afterwards.

The oldest stone spires in England apparently belong to this period. Their origin is seen in the conical and octagonal roofs of Norman turrets,

* The skill and ability of the Norman Architects to erect groined roofs of stone is doubted with more frequency than justice, and I regret having fallen into this error in some parts of this work.

which

which were also the models for pinnacles. The Cathedral at Oxford furnishes a very curious specimen of these spires; and Salisbury exhibits one less ancient, but infinitely more magnificent.

At the close of the twelfth, and commencement of the following century, one improvement rapidly succeeded another. Bishop Godfrey de Lucy built the Eastern part of Winchester Cathedral in the first or second year of the thirteenth century. Pointed Architecture soon afterwards attained perfection, and specimens of unrivalled magnificence are exhibited in the East front of Ely, the West front and other portions of Lincoln, the West front of Wells, and in the incomparable Cathedral of Salisbury. This early style is faultless through all its varieties, whether we owe them to the taste or instability of the Architects; both chasteness of design, and carefulness of execution, are scrupulously maintained: we discern no superabundant ornaments, no coarse sculptures: on the contrary, a simple elegance appears in the Churches built at this period. One characteristic deserving particular notice is the slender column which succeeded the massy Norman pier and pillar,—an improvement which occurs during the prevalence of that style; double, quadruple, and even more numerous shafts having been invented, and frequently used in the eleventh, though more commonly found in buildings of the thirteenth century.

The beautiful West front of Lichfield Cathedral exhibits the next style deviating from the uniform simplicity of the last named examples, but more chaste and less splendid than the structures designed later in the fourteenth century. An increase in the breadth of arches was counterbalanced by the use of mullions and tracery; thus a new and remarkable opportunity offered itself for exercising the taste and genius of the Architects; but variety or splendour in their patterns were not immediately displayed, since such ornaments, while the rest of the structure was comparatively plain, would have been altogether incongruous; we therefore advance considerably into the reign of King Edward the Third, that period so distinguished for the encouragement of Architecture, among other useful branches of science, before we observe the expanded arches of windows filled by sumptuous tracery. The formation

formation and subsequent enrichment of tracery may be seen in the Cathedrals of Salisbury *, Lincoln †, York ‡, and Peterborough §. Spacious arches, enclosing several smaller ones, though more common, and perhaps more elegant, in the Pointed Style, occur in Norman Architecture, and must therefore be considered the most ancient examples of tracery. The principle of the design appears in the East window of Lincoln Cathedral, where, however, the compartments are multiplied by numerous subdivisions. Excess of ornaments followed, and the architectural arrangement so admirably exemplified in the buildings of the thirteenth century was superseded: substantial mullions, arches, and circles gave place to slender shafts, and diversified compartments; the appearance of strength being thus lost in attention to ornaments.

In the reign of King Edward the Third several interesting changes took place in Pointed Architecture. The most superb style prevailed in the middle of the fourteenth century: that in fashion at the commencement of this reign, 1326, was less distinguished by ornaments, and altogether more chaste and elegant; but the last style differed in its leading characteristics from that to which it succeeded, as may be seen in the Western and Eastern extremities of York Minster. The same spirit of alteration and improvement which caused the Nave of this grand Church to be wholly re-edified, at a period only a few years later effected the destruction of its antient Choir, and the completion of the present magnificent one. The striking change introduced into Pointed Architecture is apparent in this example, where increased dimensions are given to the windows, and the varied and graceful forms composing their tracery are superseded by uniformly-shaped compartments, depending on numerous subdivisions of the upright mullions and transverse bars.

William of Wykeham, who was one of the most able and distinguished Architects of the fourteenth century, and who was employed in that capacity by King Edward the Third, gave a new form to the magnificent Nave

* West front and Chapter-house.

† East front and Chapter-house.

‡ Chapter-house.

§ Windows on the North side of the Nave.

of

of Winchester Cathedral, a work which had been begun by his munificent predecessor, Bishop Edington, towards the middle of the fourteenth century. The design of replacing this noble portion of the original Norman Cathedral by one in a different and more splendid style of Architecture, was carried on and perfected by Bishop Wykeham, whose work presents to our view an excellent specimen of Pointed Architecture as it was at that time practised; while in the more ancient work of Bishop Edington at the Western extremity of the Nave is exhibited a greater solidity of construction, and, in some respects, a more sparing use of ornaments *.

In the successive reigns of King Richard the Second and King Henry the Fourth Pointed Architecture sustained various retrograde alterations; but a complete change in the style † cannot be said to have taken place till the middle, or towards the conclusion of the fifteenth century, when Gloucester Cathedral was extensively embellished throughout. The taste for splendour in Churches prevailed so generally at this period, that almost the entire surface of the walls was covered with tracery, niches, or other ornaments. In the thirteenth century, indeed, the internal walls of Churches were sometimes decorated with patterns of foliage; but these enrichments never intercepted the bold and principal members of the design. But at the period in which Gloucester Cathedral was changed from its massive and plain Norman aspect to its present gorgeous appearance, neither exactness in the general proportions, nor chasteness in the distribution of ornaments, were regarded when a deviation in those points would aid the accomplishment of

* An exact accordance between some of the external and internal ornaments of the West end, with the ornaments in the Nave of this Cathedral, induce me to believe that a very small portion of the work can be safely ascribed to Bishop Edington. Without presuming to assert that this portion was not raised by him, I will observe, that there is no difference between the design of that member and the known work of Bishop Wykeham. The only exception to uniformity in the design occurs in the two windows and buttresses on the Northern side.

† I have endeavoured to point out the different styles contained in Norman and Pointed Architecture, and I must here observe, that if every variety in the designs of our ancient Churches be denominated a style, their number would be nearly equal to the number of examples produced. Every style, therefore, should possess the summit of excellence to which all the intermediate variations seem to have approximated.

the

the Architect's plan. The excess of decorations in the Choir, which is, perhaps, the most sumptuous building of this style in England, and their general coarseness, serve to show the decline and the dying splendour of Pointed Architecture.

The works of Bishop Fox and Prior Silkestede, the former in the Choir, the latter in the Lady Chapel of Winchester Cathedral, are very beautiful specimens produced at the beginning of the sixteenth century; but the last edifice I shall here particularly notice is Chester Cathedral, the Western front and South porch of which were built in the reign of King Henry the Eighth *. These specimens are highly enriched, and will, it is presumed, adequately illustrate the style which prevailed in England only a few years before the Reformation took place,—an event that caused a total change in Architecture, as well as in the Rites of Religion. Arches, usually of depressed proportions, and ornaments, frequently inelegant in design, and sometimes clumsily executed, are enumerated among the characteristics of buildings produced in an age when the zeal and enthusiasm which accomplished the architectural works of earlier times had almost disappeared. Groined roofs after various innovations upon the simple and elegant forms introduced in the twelfth century, and perfected in the thirteenth, were, at the close of the fifteenth century, often superseded by pendent brackets, richly and, sometimes, very elaborately carved with tracery and other decorations. Indeed, so unsparingly were ornaments crowded into some of the last executed designs, that the invention of the Sculptor was exercised to avoid sameness in their application. To this we must in part attribute the introduction of numerous embellishments into Pointed Architecture, which renders its latest style faulty and inelegant.

Saxon Architecture, and the origin of the Pointed Arch, having

* The noble Gateway and Bell Tower, which is almost the only remaining vestige of Evesham Abbey, was built in the year preceding the dissolution of the greater Abbies. I have hitherto illustrated my remarks with examples taken exclusively from the Cathedral Churches; but the consideration that this (excepting Bath Abbey Church) is one of the most curious specimens of the Architecture of the sixteenth century in England will, perhaps, excuse the deviation.

long

long been subjects of doubt and dispute, both merit observation. The frequent discoveries which are made of Roman art, forbid the supposition that Saxon buildings have been entirely destroyed; but no attempt hitherto made to point out the characteristics of the style has succeeded. Some buildings, from their appearance of remote antiquity, their rude simplicity, or perhaps from the coarsely executed sculptures they contain, are usually regarded, by the advocates for the existence of the Saxon structure, as unequivocal specimens. But whatever advancements our Saxon ancestors may have made in the science, it must be allowed that the principal monuments of their industry and skill have been demolished; and those which have escaped destruction are so remotely situated, or have been so materially altered, that it is perhaps impossible to ascertain their distinctive peculiarities.

The church at Greenstead, in Essex, is a remarkable building, and should not remain without observation in this place. Trunks of trees sawn asunder, and placed in upright rows, being each fixed at the summit and base, in horizontal planks, compose its walls. Although this church is doubtless very ancient, it has probably more than once been re-constructed. It is almost a solitary specimen, and now remains in good preservation; whilst it is known that many structures pretending to less antiquity, and composed of more durable materials, have, through decay, been rebuilt.

The origin of the Pointed Arch is deeply involved in obscurity, from which it is not likely soon to emerge. Whether England, France, or Italy, is entitled to the honour of its invention, it is not easy to determine. Our own Country contains specimens, the grandeur of which are not excelled, and very rarely indeed equalled, by any others in the world. This noble style was first termed "*Gothic*" by Sir Christopher Wren; but the regard now generally shewn for its estimable relics, has set aside the appellation, and assigns to Pointed Architecture that distinction which its beauty and grandeur demand.

The causes to which the decline of the Arts in various ages of the world may be ascribed, are very uncertain. The Romans never reached the high point

point of excellence, in Sculpture, to which the Greeks had arrived; and in Architecture, amongst our own countrymen, the works of antiquity as far excel those buildings which have been erected in the same style, by Architects of the nineteenth century, as the figures of the Venus and the Apollo are superior to the best works of a similar kind among the Romans. During the fourteenth century, when the zeal for Architecture prevailed in England, perhaps, more generally than at any other period, and when great encouragement was given to works of art, Pointed Architecture declined from its perfection; and although almost two centuries intervened between the above period and the Reformation, which cramped the means and annihilated the zeal of the Architects and their Patrons, yet the retrograde movement in succeeding styles first commenced at the time we have mentioned. The decline was general throughout every branch of Art and Science connected with Architecture. But the causes which operated to hasten its decay, have never been satisfactorily explained. The last traces of Pointed Architecture were lost in the coarse and incongruous style which prevailed in the sixteenth and seventeenth centuries. No efforts seem to have been exerted towards restoring it in sacred buildings; and, till the time of Inigo Jones, no considerable attempts were made to establish any chaste order of Architecture.

Of the various forms applicable to Religious edifices, the *Cross*, which is of remote antiquity, is incomparably the most beautiful. Our Cathedrals are built on this plan. The proportions used in their different parts differ according to the ages in which they were originally erected, or afterwards altered. A too great disparity in the relative lengths of Norman Aisles was rectified by Pointed Architecture. To augment the dimensions of the Choir, and to increase the splendour of its design (for both frequently took place), a total re-edification often became necessary; and such plans, although vast and expensive, were executed by Patrons and Architects, whose zeal and talents proved equal to the performance of the most arduous undertaking.

The three stories, or tiers of arches, remained, through all the changes of style,

style, a fixed principle in the design of an extensive Church, and were as requisite to complete its grandeur and beauty as a central tower and triple Aisles.

The long Nave of old St. Paul's Cathedral, the broad Aisle of York Minster, and the lofty roof of Westminster Abbey Church, are so many proofs of the variation of ancient Architecture. Some of those buildings, which were erected in the period between the abrogation of one style and the establishment of another, have a doubtful and disputable character; but to every fixed style belong its due proportions, its arches and ornaments. Positive rules, by which the different styles may be defined, cannot be laid down. The forms of arches, the proportions of columns, and the use of ornaments, depended on various circumstances. Those buildings, whose dates are properly authenticated, are the best guides in conjecture respecting others, the time of whose erection is unfortunately without record. Thus much, however, is certain, that when a style was once disused, neither regard to the plan of the original Architect, nor to uniformity in the design of an edifice, effected its revival. As the subversion was gradual, so it proved entire and perpetual*. Imperfect records are often quoted as decisive of the age of buildings, without examination of the structures themselves; but surely their style should agree with the date ascribed to them and their unrecorded re-construction, and alterations must not be overlooked. While we insult the ancients with unbecoming epithets, we allow them the credit of having raised fabrics of vast extent and beauty; and often place the perfection of Norman Architecture, and the invention of the Pointed Arch, at more remote periods than they seem to merit.

Sir Christopher Wren denominated Pointed Architecture "barbarous, inconsistent, and inelegant;" and this opinion, founded in mistake, has been fostered by prejudice; but it is evident that no style better suits a

* Peterborough Cathedral illustrates these remarks. The Choir, Transepts, and Nave, are Norman; the mixed styles appear in the Western Transepts and the arches of their towers; and the West Front is wholly composed of Pointed Architecture, excepting some few of its ornaments, which are borrowed from the Norman.

sacred

sacred building; and, however indifferently the recent imitations of antiquity may be executed, their appearance is assuredly more solemn and appropriate than the gay models of Greece and Rome. The ravages of the Reformation among our sacred edifices claim our regret; but perhaps to them we are indebted for the preservation of the many fine buildings we now possess. The fluctuation of taste would, in all probability, before the arrival of the present age have subjected our Churches to partial innovation or entire destruction.

To that deservedly celebrated Architect, James Wyatt, more than to any other person, we are indebted for a revival of the taste for Pointed Architecture, which now so generally prevails. He alone, of all the numerous Architects who have exerted their talents in erecting religious and domestic edifices after the models of antiquity, has avoided exact uniformity in the arrangement of a plan, or the enrichment of a design; which may suit the Grecian, though it impairs the beauty of the Pointed style. But the injudicious alterations introduced by the same Gentleman in the Cathedrals at Salisbury, Lichfield, and Durham; the removal of Tombs; the enlargement of Choirs, by adding their Lady Chapels; the useless destruction of Screens; and the unnecessary demolition of a magnificent Norman Chapter-house at Durham, must ever be regretted. The hand of innovation was, however, happily arrested at Durham; and, before the lapse of *twenty* years, restorations (where restoration was practicable) have been made; and others more extensive and important are contemplated.

Pointed Architecture is adapted to the form and grandeur of Churches, but not to the comfort and elegance of domestic buildings. If it were more frequently used in the former, and more sparingly in the latter, *invention* would not so often be substituted for *imitation*. But so long as Architects neglect to study the various styles exhibited in our ancient edifices, their productions must be fanciful and incorrect. The advocates for Grecian very rarely prove encomiasts of Pointed Architecture. The rules peculiar to each are incessantly confounded. Hence the term "*barbarous*"

barous" has been applied by Sir Christopher Wren, and many of his followers, to some of the most sublime inventions of art.

Christian Churches have few points of resemblance to the heathen Temples of Greece and Rome; yet an attempt has been made to confine Pointed Architecture, the style in which the former were generally erected, to *Five Orders**, and to govern the proportions of its columns, arches, mouldings, and ornaments, by inapplicable rules; and so unskilled are most of the modern professors of what is improperly called "*Gothic*," in the characteristics of that misnamed style, that their Churches appear to want the sublimity and elegance which invariably belong to the admirable works of Antiquity.

* By Batty Langley.

LIST OF PLATES.

Asaph, St.
Bangor.
Bristol.
Canterbury.
Carlisle.
Chester.
Chichester.
David's, St.
Durham.
Ely—Two Views.
Exeter.
Gloucester.
Hereford.
Landaff.
Lichfield—Two Views.
Lincoln.
London, St. Paul's.
Norwich.
Oxford.
Peterborough—Two Views.
Rochester.
Salisbury—Two Views.
Wells.
Winchester—Two Views.
Worcester.
York—Two Views.

ERRATA.

CHESTER Cathedral, p. 4, last line but three, for "North Porch," read "South Porch."

EXETER Cathedral, p. 2, line 6, for "built," read "altered," the arch of the East window being more ancient than its tracery.

GLOUCESTER Cathedral, p. 2, line 11, for "North Porch," read "South Porch."

The dates ascribed to the different members of this Cathedral, though principally copied from a description of that noble edifice in the *Vetusta Monumenta*, admit of doubt. The monument of King Edward the Second in the Choir, and the South aisle of the Nave, were both erected early in the 14th century, and exhibit in their design and enrichments the characteristics of the style belonging to that period; to which, however, neither the Pointed Architecture of the Choir, the Western extremity of the Nave, nor the South Porch, all said to have been built about the middle, or towards the conclusion of the same century, bear analogy.

The magnificent Tower, and Lady Chapel, one raised in 1457, the other in 1499, partake of the same beauties, and characteristic defects, which are observable throughout the Pointed Architecture of this Church, excepting the roof of the Nave, which was doubtless built in the 13th century, and those specimens first named. The impost mouldings of the windows, tracery, and side arches; the *clustered mouldings* which separate the divisions, and support the roof; and the flying arches beneath the Tower of the interior: with the lantern turrets, and perforated pinnacles of the exterior, must be reckoned amongst those inelegant deviations from its perfection, which were introduced when Pointed Architecture was near subversion.

OXFORD Cathedral, page 5, line 1, for "was erected," read "is usually, though improperly, supposed to have been erected."

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ST. ASAPHS' CATHEDRAL.

As St. Asaph is the smallest City in the whole Island, so its Cathedral is one of the most inconsiderable and plainest, although at the same time the See is of great antiquity, a Church having, according to tradition, been founded at this place in the sixth century. This Cathedral is built in the form of a cross, having a tower over the centre; a plan well adapted to internal arrangement, as well as conducive to external appearance and beauty, so that Churches thus composed are incomparably more elegant than those constructed on any other plan.

Kentigern is the reputed founder of this See, and he is said to have presided during several years over the flourishing Convent which his zeal and munificence had endowed: being however recalled to the See of Glasgow from which he had been driven, his place of Llanelwy was supplied by St. Asa, or Asaph, after whose name the city has ever since been called.

So few and imperfect are the records of this church, that we are left almost wholly unacquainted with its history previous to the year 1282, when, or in the following year, it is said to have been burnt to the ground. We are not accurately informed of the period when its re-edification took place after this calamity, but we learn, that in the year 1402, not only the Church was again "*destroyed by fire*," but also the Palace and all the buildings belonging to the religious establishment. Some years elapsed between the accident and the recovery of the Monastery from this extensive injury; but Bishop Redman being consecrated to the See in the year 1472, the restoration of the sacred edifice was immediately undertaken by him, and completed as it now appears, with some few exceptions.

The accidental destruction of the greater number of our noblest Churches leaves us at this time of day little cause of regret, because, occurring chiefly at periods when a spirit of improvement prevailed, and when architecture was advancing towards perfection, we now have to admire in the room of massive and plain edifices of very remote antiquity, extensive and spacious Churches, adorned with every variety of ornament which belong to the improved science. But it was the misfortune of St. Asaph Cathedral to have been destroyed and raised from its ruins at the conclusion of the fifteenth century, a period before which church-building had passed its meridian of splendour, and English Ecclesiastical Architecture had assuredly lost many of those forms of elegance, and of those just proportions, which impart beauty and magnificence to the structures of earlier ages. Yet the architecture of the West front,

front, and of some other portions of this Cathedral, clearly proves that the edifice was not *wholly destroyed* by the fire which happened A. D. 1472. No inconsiderable share of elegance and beauty is displayed in the architecture of the principal façade, which exhibits the style of a more ancient period (probably the beginning of the same 15th century,) than is discoverable in any other part of the building. A beautiful window and a large plain-pointed doorway occupy the entire space under the pediment, and between two ponderous buttresses, which support the wall, and terminate each with a pinnacle. Double buttresses of a similar form, and of equal antiquity, although considerably smaller, sustain the angles of the side aisles, which are lighted by pointed windows of uniform proportions and design. The parapets of all the aisles are straight, and without battlements, and the windows of the clere story in the Nave are square. A square Tower, not very lofty, but of bulky proportions, rises over the centre of the Church, having in every side a window, and at the North-east angle a staircase turret: the parapet is battlemented.

The various restorations of various periods have rendered this at least a neat edifice, but as it never apparently possessed many beautiful architectural ornaments, so neither the inferior taste which prevailed towards the close of the fifteeenth, and during the sixteenth centuries, nor the limited revenues of the See, admitted of the addition of embellishments when re-edification became necessary. The interior, therefore, of this Cathedral displays no more variety in its design meriting particular description than the exterior. Five plain-pointed arches in the Nave separate the aisles, and four arches more lofty, and resting on piers, sustain the Tower. The Chapter-house is a small square room attached to the North-side of the Choir. The East-window is large, and filled with tracery, in imitation of a more ancient style of the Pointed Architecture than that in which this Cathedral is constructed; but it is designed without taste, and is executed without the skill which characterises the works of Architects in the preceding ages, and renders them chaste and admirable. This window is filled with modern painted glass.

The only ancient monument now remaining in this Cathedral worthy of description, is a recumbent effigy commonly assigned to David ap Owen, who died Bishop of St. Asaph, A. D. 1512. The figure is pontifically habited, and wears a mitre; the head rests on a pillow beneath a canopy, which is handsomely ornamented with pinnacles and crockets. The drapery of this figure is very graceful, and the sculpture is well executed, but it has been greatly mutilated. Those who have examined this monument will not perhaps hesitate to pronounce it at least a *century* more ancient than the period in which David ap Owen lived.

St. Asaph Cathedral measures in extreme length from East to West about 179 feet, and in breadth from North to South 108 feet. The height of the tower is 93 feet.

BANGOR CATHEDRAL.

IF we except a claim to notice from its antiquity, Bangor Cathedral possesses little to merit description. It is a building of small extent, in proportions long and low, in design mean, and, in its external face, with scarcely one handsome or ornamental feature. Although built in the form of a cross, yet the Tower of this Cathedral is placed at the West end of the Nave, or body, and is not lofty; between meanness of design and modernness of execution, it is not calculated to increase the effect of the whole structure.

A Nave with side-aisles, a Choir, and two Transepts, compose this Cathedral. The South wall of the Choir, and the South Transept, are assuredly the most ancient portions of this structure, and appear, by the peculiar, plain, and not inelegant form of several of the buttresses, to claim a date as remote as the latter part of the 12th century. But the characteristic forms and proportions of all the windows, together with the parapets and other features, have been altered.

History informs us, that this Cathedral was several times destroyed by the armies of invaders, and by accidental fires. The last calamity, which proved extensively destructive to this Church, happened A.D. 1402, when it is said that the edifice was wholly demolished by Owen Glendower, a misfortune from which it was nearly a century in recovering, as its restoration did not even commence till A.D. 1496, soon after which period Bishop Henry Dermis, or Dean, is supposed to have *rebuilt*, who, in fact, only *restored* the Choir of his Cathedral.

The curious buttresses before noticed are attached to the South Transept, the walls of which are solid and substantial, and, together with those of the Choir, were deemed of sufficient strength to sustain the various alterations which took place in the 16th century, and the substitution of windows of large dimensions in the room of small openings. In the South wall of the Choir are several very ancient arches and a pier, denoting the attachment, at a former period, of a chapel, or some other building, in this situation. The Chapter, and other rooms, are joined to the North side of the Choir, extending its whole length; and, with the adjoining Transept, appear to have been rebuilt from the foundations by Bishop Dean, who at the

the same time added battlements to the South Transept and the Choir, and designed the large windows, which are neither well proportioned nor handsome.

Bishop Skeffington built or repaired the Nave, in its present state, A.D. 1532. It consists, internally, of six arches on each side, supported by clustered columns: the ailes are well proportioned, and the side-windows and buttresses form a neat design.

We may be allowed to conjecture that the Western portion of the edifice suffered in an equal degree with the Choir in the year 1402, and, like the Choir, was restored to a perfect state. The work of Bishop Skeffington was certainly most extensive, but yet it is doubtful whether he rebuilt the Nave from its foundations. An inscription in a tablet over the Western door-way records his munificence in this work. The Tower, which is low and inelegant, is said to have been completed after the death of Bishop Skeffington, but not according to the original design, which was intended to be lofty and ornamental.

Bangor Cathedral measures in extreme length, from East to West, 220 feet, and from North to South about 96 feet: the height of the Tower is 60 feet.

BRISTOL CATHEDRAL.

WHETHER the Pointed style of Ecclesiastical Architecture was the production of a foreign Country or of our own, whether it originated from the accidental position and crossing of *boughs of trees*, the *aisles* from *groves*, and the *ornaments* from *leaves*, or whether it arose from the intersection of semicircular arches in the later Saxon or Norman buildings, is not here intended to be discussed. But the numerous examples which adorn and dignify the cities and towns of this Country evince the superior magnificence and perfection which it attained over neighbouring Nations, where the structures are manifestly less perfect, their Architecture less chaste and accordant, and their designs less elegant than those of our own Cathedrals. From these eminent advantages in our sacred buildings, from their number, extent, and grandeur, and from their perfection and beauty in every respect, it is now commonly called English Architecture,—a term perhaps applicable under those circumstances, and useful in superseding the barbarous epithet by which it has till lately been known. As to the Country which can justly claim the honour of its invention, the Pointed Architecture must remain a subject of controversy, but it will always exist a monument of superior genius and science, and to the latest period be distinguished among the noblest productions of human invention. Having in my descriptions of the Cathedrals arranged the matter wholly from original notes, which were collected as the several parts and objects presented themselves in a general survey, I have attached to some of them different remarks, either introductory or interspersed, which, though in some instances they do not immediately relate to the building under consideration, have a connexion with their history in the mass, the peculiarities of the architecture, ancient customs, or the use of particular portions of the edifice. It may not be improper, as an introduction to our present survey, to bestow some little consideration upon the Architects or Designers of these venerable structures of antiquity, who certainly claim our notice in an equal degree with the munificent benefactor by whose funds such stupendous designs were brought to their present state of magnificence and excellence. As it is observable among buildings of various ages in different parts of England, from the most populous cities to the remotest village,

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in the Saxon as well as in the Pointed style, that the Architecture, in its respective stages of alteration, bears the same characters to the most minute particular, we are led to consider how these ever-varying styles could have been diffused in regular succession over the Country, and with so much exactness, and how they kept pace in design as well as in execution, where skill and ability were exerted. For although the most beautiful compositions and elaborate workmanship were undoubtedly bestowed on large establishments and edifices in great towns, yet in many now neglected places, and in villages which were never more conspicuous than at present, we find buildings that would adorn a city, while that care and attention was directed to the carving of particular portions which could not be exceeded in the noblest edifices. But these decorations were not confined to any one member, being sometimes expended on a principal entrance, sometimes on the West Front, and not rarely on the Choir, or Chancel Screen, among which the latter may be chiefly distinguished; and I could enumerate several villages and parishes whose Churches have exquisitely-beautiful oak Screens, which are rarely surpassed, in delicacy and detail, by any to be met with in our larger Churches. These, it is true, were not unfrequently the gifts of opulent families in the neighbourhood; and by benefactions of these and other kinds the architectural decorations of the whole buildings were increased, which probably otherwise, from very obvious causes, would have been unadorned and undistinguished. Yet what remains a subject of some surprize is, how the fluctuation of ornaments, mouldings, their form and distribution, should be maintained with such accuracy every where at the same time, that they who are conversant in those works of antiquity, are able by such characters to distinguish their age, and that often with considerable exactness. This can only be accounted for by supposing that in those times, when ecclesiastical building took the lead among the pleasures and duties of the laity as well as the clergy, and works of this kind were continually carrying on, that the science of building, and the erection of religious edifices, was confined to a certain number of artificers in this Country, who raised the numerous buildings which now adorn it. Whether or not such an opinion appears to be groundless, it will always be a subject of surprize that this favourite style of Architecture should have vanished when tyranny and irreligion usurped the seat of Government; and certain it is that it never after appeared in the Country, where it had flourished during so many ages.

Amongst the works thus produced, and now existing, is Bristol Cathedral, the remnant only of a once more noble building, but in which will be found a beautiful example of the Pointed style, and several peculiarities not to be seen elsewhere.

where. The present Church belonged to the Monastery of St. Augustine, which was founded and established by Robert Fitz-harding, A. D. 1148. Henry II. after his accession to the Throne, probably assisted the work, with whom this nobleman was a great favourite. He died in February 1171, and, with his wife Eva, was buried in the Choir of the Abbey Church. The Architecture of the exterior of this Cathedral does not appear to have been ever very striking, grand, or ornamental: the proportions were not of the largest class, and though built with Transepts in the usual manner, and a Tower in the centre, plainness is marked throughout; and this so far prevailed over the usual custom of erecting such Churches, that the Side-aisles of the Choir were raised as high as the centre, having proportionably large windows to compensate the loss of an upper tier usual in the Centre-aisles of these buildings. This very uncommon deviation from fixed designs, may perhaps increase that plainness here observable; and, had the design been after the usual manner, the elevation was so low that the effect would have been little or not at all improved. But this probably was not a consideration with the antient Architect: it will be considered as an instance of that elegant variety and fertile invention which were so constantly and successfully displayed in all their interesting works. The characteristic simplicity of this building does not admit of much variety in the decoration of its features, yet the North side, being the most unobstructed, is the principal and the handsomest. The East window is large and ornamental, and those at the sides not less so, being lofty and narrow, and each differing in the tracery, having large elegant transoms dividing their height. The walls terminate with battlements between pinnacles, which surmount buttresses of simple and evidently more antient construction than any of the windows about the Cathedral, except those in the Aisle or Chapel attached to the North Transept and the three following divisions of the Choir, which have undergone no alteration, and whose character of lightness and simplicity marks the style that prevailed throughout the building, and which was so far obliterated, when large and more ornamental windows distinguished the Pointed Architecture in its advancement. This Chapel has a straight, but perforated parapet, and double pinnacles over the buttresses connected by a small flying buttress. The North Transept is very mean, its only ornament being a large window. The incongruous door beneath is now the chief entrance. The corresponding Transept is an undecorated mass of masonry; and the South side of the Choir inferior to the North. The Nave had formerly Pointed arches, only one of which is left as a buttress to the

Tower,

Tower, which is low, having only two stories, and in each, on every side, five windows surmounted by a pannelled parapet and battlements.

If plainness and inelegance characterise the outside of Bristol Cathedral, lightness, beauty, and singularity, are united in the interior. The exact period of its re-erection (except the main walls) is not decisively known; but the Architecture bespeaks the latter part of the reign of Edward III. or his immediate successor Richard II. The Tower rests on four elegant Pointed arches sustained by piers of slender columns, and mouldings, with which all the arches of the Choir correspond in height, but are less massive. The elegant roof rises from their capitals, and is of the same character in the Transepts and under the Tower. The Transepts retain some of their original Architecture. But what merits particular remark are the Side-aisles: these extend no farther Eastward than the antient Choir, which has five arches; and, when the Cathedral was complete, probably the space of the Tower was included. The demolition of the Nave, however, altered the internal arrangement; for now, a Western aisle being necessary, the space of three arches is appropriated to that purpose; the old Choir-screen was, therefore, removed to its present situation, and the Lady-chapel taken in to compensate for the deficiency. From small pillars in the side walls, corresponding with others in the insulated piers, spring arches about half the elevation of those which divide the Aisles, having over them a cornice with ornaments of various devices and perforated spandrils. Above these is the roof of the Aisle, which rising from each side is united to ribs springing over the points of the insular arches, thus forming two smaller open arches, and thereby increasing the lightness, novelty, and elegance of the design. The groins are extremely slender, and in the centres and angles rest on brackets of human heads. This specimen of antient Architecture cannot be too much admired: while it evinces great ingenuity and invention, superior skill in masonry, and combines strength and lightness, it is perfectly unique and appropriate, and diminishes in some degree the loftiness of those Aisles which ought always to be inferior to the centre, but which are really not so in this Cathedral; and it furnishes the only example of the kind in England. A more elegant instance of the Pointed Architecture of this period cannot be found than the building now before us presents; delicacy and fewness of mouldings and ornaments are almost peculiar, but the effect is heightened by the arches uniting with the roof, and admitting no wall above them, either for a gallery-story or windows; the light of the Choir proceeding wholly from the East window, and the great windows of the sides. The interior of the Chapel on the

North

North side of the Choir is light and elegant, partaking of the characters, such as triple windows, slender insulated columns, &c. peculiar to the early era in which it was built. It contains several monuments, one of which is covered by a large flat Pointed arch opening to the Aisle; the tomb is richly ornamented. Another monument sustains a male and female figure; both are well sculptured, and in good preservation. But, among the numerous monuments in this Cathedral, those on the sides of the Choir should be particularly noticed. The canopies are of a remarkable character, each being formed of four segments of arches inverted, having crockets, and a large finial at every point. They are without tombs, are perfect, and are perhaps the handsomest to be met with in England. In the ravage which was fatal to so fine a portion of this Cathedral, the Cloisters had a share, but it was only partial; innovations and alterations are perhaps more conspicuous, and they have left to an external view no more than the windows and buttresses, being chiefly covered with rooms, presenting a picturesque variety of gable-ends. The Chapter-house and its noble Saxon porch are left; two buildings which attach considerable interest to this Cathedral, and from the grandeur of the former, and the utility and elegance of the latter, are admired among the choice remains of antient Architecture. The Porch has three Aisles of equal proportions, groined, the centre leading to the Chapter-house. This is an oblong room, and has a richly ornamented arch extending across the centre. The groins are of the same character. Each division of the sides has a range of elegant intersecting arches, resting on single columns, which are alternately plain and wreathed. Between these, and the semicircular termination of the walls, are sculptured bands intersecting in lozenge compartments, and upright and horizontal zig-zag variously disposed. Above the arches surmounting the entrance are other arches interlacing; but these are without capitals, and have the wreathed and lozenge mouldings. Around the basement are plain recessed arches forming seats.

Some few remains of the monastic buildings are visible, and the whole site of the Cloisters is distinguishable.

Bristol Cathedral measures in extreme length 176 feet; in width 73 feet, and in height to the top of the Tower 127 feet. The Chapter-house is in length 46, and in width 26 feet. The Cloisters were originally 103 feet square.

CANTERBURY CATHEDRAL.

PERHAPS no Cathedral in England is more generally or more justly admired than that of Christ Church at Canterbury. Of remote origin, it contains specimens of very ancient Architecture; and like most others exhibits in its numerous component members the styles of various periods, each adorned agreeably to the taste of the Architect, or the fashion of the time. The work of the 11th and 16th century, and of several intermediate styles, are here associated together, and admirably serve to illustrate the history of our Ecclesiastical Architecture, its numerous changes, the beauty and perfection which it attained, and the coarseness and inelegance to which it degenerated even before the period of the Reformation.

Three Towers of different ages and designs adorn the exterior of this edifice; the variety and magnificence of which is still further increased, by a beautiful Porch on the South side of the Nave, and another at the West end, an elegant Chapel attached to each of the principal Transepts, and the Chapel of Bishop Anselm on the South side of the Choir. The extraordinary extent and beauty of the Eastern or Choir portion of the Church, which is intersected by Transepts; the grandeur of the Crypt; the variety, elegance, and interest of its appendant Chapels, Oratories, and other rooms; and the Cloistered quadrangle; together with the Chapter-house, and Baptistry on the Northern side; compose a group of buildings which can in no respect be excelled.

Besides the arrangement of some of its members, dissimilar to most other Cathedrals, and the addition of several which must be considered unique, its relative proportions bear no analogy to those of our other great Norman Churches: the Choir and its Chapels being longer, and the Nave shorter than was usual in Norman Architecture. The former are considerably more ancient than the latter, the Nave having been wholly rebuilt at the close of the 14th, and the commencement of the following century, except the North-west Tower, which is a bold and plain Norman structure, surrounded by a rich assemblage of the Pointed Architecture.

Triple aisles extend from the West to the East end, but those in the Nave are less spacious than the aisles of the Choir, which at their extremity slope inwards to unite, without the appearance of an acute angle, to that very magnificent appendage called Trinity Chapel, which terminates in a semicircle, and occupies the space usually

usually allotted in other Cathedrals to the Lady Chapel. The ingenious construction of the groins and arches of the aisles cannot fail to be observed, and their lightness and beauty are truly admirable. A superbly adorned Chapel, dedicated to the Virgin Mary, is joined to the East side of the North Transept; the less extensive, but equally handsome Chapel of St. Michael, is appended to the same side of the opposite Transept; and the venerable and highly curious Chapel of St. Anselm is attached to the South aisle of the Choir, beyond the upper Transepts; which in design are nearly uniform, each having two arches on their Eastern side, opening to Chapels or Oratories, of a semicircular shape, groined, but now without altars. The Eastern termination of the Cathedral is formed by a circular building called Becket's crown, agreeing in age and design with the connected fabric.

Though some portions of this Cathedral may probably be of remote antiquity, I presume to conjecture, from its extent of beauty, and the peculiar characteristics of its Architecture, that the most ancient date which can be given to the bulk of the Norman Architecture is the 12th century, towards its close. Between the date of its first foundation in the 6th century, and the period when this Cathedral appears to have been almost wholly re-edified, destructions and alterations followed each other in rapid succession; and the detailed and accurate account which is preserved to us of the restoration of the Church after a destructive fire, proves that to the celebrated Architect *William of Sens*, and his successor, William, an Englishman, we are indebted for the present magnificent fabric. Their style of Architecture was not new, but one that characterized the period in which they lived, comprehending the form, lightness, ornaments, and elegant proportions of the Pointed Arch, which so shortly afterwards became the permanent style. As the abrogation of the Norman was gradually effected in England, the attachment of Pointed Arches to Norman capitals, and arches of the latter style to elegantly carved capitals of foliage and clustered columns, is accounted for. Specimens of the united styles are seen in the Choir, Transepts, and Eastern Chapels; and as the same occur in the Arundel Tower at the North-west angle of the Nave, it is probable that the intermixed style originally appeared throughout the Church.

Such was the prevalence of the altered style in the 14th century, that a partial re-edification of the ancient Transepts was effected, and the Nave wholly pulled down about the year 1380, by Archbishop Sudbury, but the sudden and untimely death of that munificent Prelate retarded the progress of his noble design, which, however, was completed by the successive Archbishops, Courtney, Arundel, and Chicheley, under the superintendance of that skilful Architect Prior Chillenden, about the year 1411.

1411. To this succeeded the re-building of St. Dunstan's Tower at the South-west angle by Archbishop Chicheley, whose death was the occasion of its being completed by Prior Goldstone about anno 1453. The great Tower was next begun by Prior Sellynge, and completed by Prior Goldstone with the assistance of Archbishop Morton, at the close of the 15th or early in the 16th century. The alteration of the Cloisters and Chapter-house was effected sometime in the 15th century. Though every surrounding structure was successively demolished and rebuilt, yet the North-west Tower, of Norman workmanship, and crowned with a spire of lead, erected by Archbishop Arundel (whose name was afterwards given to this Tower), was suffered to remain in its original state. Perhaps the interference of some now unknown circumstance with the design of the Architect, who projected and began the alterations in the Nave, prevented the removal of this venerable pile, which is massive and plain, but not lofty; supported at the angles by broad and shallow buttresses, and having on the sides numerous arches, single, double, and triple, of the Norman shape, and in the upper story similar arches, inclosed by others in the Pointed style. The Spire, 100 feet high, was accidentally demolished in the year 1705.

Thus it appears that the prevailing styles of Architecture in Canterbury Cathedral, are the mixed Norman, and Pointed, of the 12th century, *Eastward* of the great Tower and Transepts, showing the first essay of the Pointed Arch; and the latter of those styles, as it was practiced in the 15th and 16th centuries, *Westward* of the principal Tower and Transepts, but including those members. The incomparable Architecture of the 13th century has no important example in this Church: its quick succession to the style exhibited in the Choir, rendered any destruction or alteration therein unnecessary, since neither would have embellished Architecture already so substantial and beautiful. Improvements, if such they really were, of the kind here alluded to, usually commenced in the Choir, but at Canterbury they were adopted at the West end, and it must be confessed that the spectator who approaches this noble edifice by Christ Church Gateway, originally the principal entrance to the Church-yard, and stationed at its South-west angle, feels impressed with the grandeur and symmetry of the view there presented. The work of Sudbury, of Chicheley, and of Goldstone, appear in the Nave and Transepts, the Dunstan and central Towers; and each extreme of the view is closed by Norman Architecture, having on one side the Tower before described, and on the other the Choir Transepts, and its appendages. The principal windows in the Nave are lofty and handsome, appearing between buttresses terminating in pinnacles, to which, and to similar pinnacles in the *clere* story, are attached flying buttresses. A spacious and not inelegant window

window is the principal object in the West front, being flanked by two unequally proportioned Towers; surmounted by a pediment containing a square-shaped window with very handsome tracery; and having at its base a Porch, which fills the space between two buttresses, and is composed of a large arch surrounded by niches, compartments, and other ornaments, more remarkable for their richness than the chasteness of their design, or the excellence of their workmanship. But we must not impute the defects observable in the rebuilt members of this Church, to peculiar want of skill and taste in the designers, but to the general decline of Pointed Architecture. To augment the beauty of the West and South Porches, the intervening wall and buttresses of the Tower were enriched with niches. The sides of the Porch are adorned in a similar manner; its front is very handsome, having over the arch a row of niches, and a pannelled parapet. Four lofty turrets at the angles, and as many small pinnacles, surmount the battlements of the Tower, at whose base this Porch is fixed. This Tower may boast of its fine proportions, united with a correctness in design and adornment not always observable in works of the period in which it was erected. Double windows in several tiers fill the sides of the upper part, but a lofty window occupies the West end admitting light to the Church. The principal Transepts nearly correspond in design, each having a window of large dimensions in the front, and an elegant crocketed pinnacle on the West side. The noble Tower by which they are divided, and which also separates the Nave and Choir, is composed of two stories or divisions in height. Its proportions are extremely elegant, and its design handsome, though the ornaments are profuse. On every side are four windows, and on each angle a turret terminating above the battlemented parapet in lofty pinnacles.

It may be fairly said that the absence of *facts* in the old Histories of Canterbury has been supplied by modern *conjectures*. Mr. Archdeacon Batteley says, "all the work at the East end of the Church (except the Chapel of King Henry IV.) is one entire building of the same age with the Choir," an opinion which is opposed by Mr. Gostling *. I am inclined to agree with the former, whose hypothesis I presume to think is well supported by the actual appearance of the building in question. The absence of almost all the characteristics belonging to early Norman Architecture, excepting the shape of some of the arches and capitals, leads us to conjecture that the Choir and Eastern Chapels of this Cathedral were not the work of a period antecedent to the 12thc entury, when such peculiar proportions, ornaments, and mould-

* See his "Walk," 1774, p. 68.

ings

ings as are here observable, were introduced and became common; and the correspondence in style of all the numerous members throughout those portions, bespeaks the whole fabric to have resulted from one grand and perfect design.

The Choir Transepts are longer and more spacious than those above described; they are also more ancient and plain; and are distinguished on the exterior principally by two semi-circular-shaped Chapels on the Eastern side of each, and a square Tower on the opposite or Western side; the one affixed to the South Transept being covered towards the upper part with Norman arches in numerous tiers, having curiously carved capitals aud other sculptures. The basement contains a beautifully ornamented row of intersected arches, which is extended on the walls of the Choir, and St. Anselm's Chapel. In the front and sides of the Transept, appear Norman windows surmounted by Pointed arches, and a large but plain round window beneath a pediment in the front. Windows of the Norman and Pointed shape are mingled in a similar manner throughout the Eastern half of the Church. The same ornaments and slightness of proportions characterize both, and the middle tier of windows in the space between the South Transepts, distinguished by a trefoil under a Norman arch, merits particular remark. This portion of the structure exhibits uncommon beauty and elegance.

The Holy Trinity Chapel, and Becket's Crown attached to its semicircular apsis, are analogous in style, but dissimilar in design to the Choir, to which the former building corresponds in height and magnificence, possessing the same number of aisles, and being little less spacious. But Becket's Crown does not appear in its just proportions. Whether the parapet and buttresses were ever completed remains uncertain; the present termination is neither suitable nor ornamental. The rapid innovations of the Pointed or Norman Architecture are apparent in this part of the Church, particularly in the buttresses, which project very considerably before the walls, are ornamented at the angles with slender shafts, and stretch nearly across the side aisle; they are coeval with the elegant Norman and Pointed windows which they separate, and also the Pointed windows by which they are surmounted in the clerestory. A nearly similar mixture of arches appears on the exterior of Becket's Crown, which contains two tiers of windows and buttresses, agreeing with those just described. King Henry IVth's Chapel alone obstructs the uniform design of Trinity Chapel, but the slanted aisle connecting that Chapel with the Choir is on the North side, nearly covered by rooms which will hereafter be described, and on the South by the Chapel of St. Anselm, having a semi-circular chancel, and the front sides enriched with intersected Norman arches. A magnificent window, design in the

the 14th century, occupies the front, which has been partly re-built, and a flat pediment, neither graceful nor appropriate, affixed on the summit.

Having briefly noticed the exterior of Canterbury Cathedral, we must now offer a few remarks on its internal Architecture, which exhibits, perhaps in a still more striking manner, the uniformity, beauty, and remarkable peculiarities in the Eastern half, and, at the same time, the characteristic defects belonging to the Western portion. Between the centre and the extreme Towers, eight arches intervene on each side the Nave, supported by piers formed of numerous mouldings, and slender pillars, on which also rest the groins of the beautiful stone roof. The clere and gallery stories, if the latter merit the name, are comprehended under one arch in each division, their separation being alone marked by a *transom*. The disproportion of these divisions in an aisle so lofty is apparent, but the defect is increased by the slenderness of all the arches, and their junction with a cornice, on which rest the mullions of the superincumbent story. Though the fabric is really solid, yet its appearance is unsubstantial; and the partiality evinced for ornament in the period when this Nave was re-built, suffered no space, whether in the piers, the walls, or the roof, to remain vacant. The three stories, which, with very few exceptions, in an earlier age were formed perfect and complete, became, under the general decline of Architecture, linked together like the tracery and mullions of windows; to which the resemblance is carried still nearer by the absence of ornaments of foliage, and variegated patterns, and the substitution of squared compartments, with a monotony of quatrefoils or similar devices. The interior of the Lantern Tower is handsome. Its lofty roof of tracery rests on columns in the angles, the whole sustained by four noble pillars, and their incumbent arches, for whose security additional arches, covered with elegantly ornamented parapets, were built by Archbishop Morton, between the pillars of the North, South, and West arches, and also those connected in the sides of the Nave and Transepts.

The elevation of the Choir floor above the level of the adjacent aisles is among the grandest and most striking arrangements in the interior. Before the entrance to the Choir is a lofty triple flight of seventeen stone steps, on the summit of which stands the Screen. The lateral aisle on each side is approached in a similar manner; and Trinity Chapel, beyond the Choir, is raised still higher by a considerable ascent of steps, those in the middle rising immediately behind the altar-screen. Besides the steps already mentioned, which lead to the floors of the different aisles, are those leading to the High Altar, and the altar in the Oratory called Becket's Crown, forming altogether an ascent from the West doorway to the Eastern extremity, far more

more considerable than that of any other Church in England. The magnificence of this arrangement is apparent on viewing, at the distant extremity of the Nave, the elevated arch leading to the Choir, the smallness of which enhances the magnitude of every surrounding object. A more striking instance than this of the skill and ingenuity of our ancient Architects cannot be adduced; and words convey a very imperfect idea of the beautifully wrought Screen, thus elevated so far above the spectator's eye. Three lofty and elegant niches, containing figures of Kings, flank its doorway, the arch of which is deeply recessed, having among its mouldings twelve niches and other elegant ornaments. A row of small niches and compartments, surmounting a cornice, which contains figures of angels holding shields, covers the whole.

The Transepts are groined in the style of the Nave: the Southern one contains a small doorway, and that opposite an entrance to the Cloisters. A window filled with painted glass, consisting of relics collected from windows in different parts of the Church, occupies the front of the South Transept; and a still more noble window, also containing painted glass, fills the entire breadth on the other side. In this Northern Transept a spacious arch, containing a superbly adorned stone screen, opens on its Eastern side to a gorgeous Chapel dedicated to the Virgin Mary, whose roof, groined in stone, shows the skill of the designer and sculptor, and also the decline of Architecture in the substitution of tracery for plain groins. Two niches, once tenanted, and belonging to the Altar decorations, remain in the East wall, having lofty pedestals rising from the pavement. Similar niches, among other ornaments, enrich the windows; and a profusion of exquisitely wrought mouldings are dispersed throughout the numerous members composing this Chapel. Each Transept contains an entrance to the Crypt; and a passage formed beneath the steps of the Choir Screen affords a communication between them below the floor of the Nave. The doorway in the North Transept is surmounted by three niches, which form a part of the handsome Screen enclosing the side Aisle of the Choir: but the other doorway of the Crypt is still more elegant, having over its square architrave a beautiful niche and side compartments. The Minstrel's Gallery placed in this Cathedral on the East side of the South Transept, is approached by a doorway and staircase connected with the aisle of the Choir, and which also leads to an apartment groined in stone over St. Michael's Chapel. The Gallery has a cornice and battlements, and rests its base on a ribbed bracket. St. Michael's Chapel occupies a corresponding situation with the Virgin's Chapel, and though neither so large, nor so richly ornamented, is assuredly not less admirable for the chasteness of its design, and the excellence

cellence of its sculpture, displayed in the rich groins and bosses of the roof, and the canopied niches of the East end and sides.

The numerous buildings remaining of the mixed style which prevailed chiefly in the 12th century, enable us to point out with certainty the period of the rapid refinement of Architecture upon the invention and use of the Pointed Arch; and whether the Choir and Eastern Chapels of this Cathedral be considered, as to their extent, lightness, and beauty of design, richness of ornament, excellence of sculpture, or the perfect state in which they have remained during almost *seven* centuries, superior specimens cannot be named. The proportions were scarcely excelled in the pure Pointed Architecture of the 13th century, and not commonly equalled in the works of the 14th century. No interruption to the view occurs from the entrance to the Eastern extremity, excepting the High Altar and its accompaniments; on either side of which are disposed the magnificent monuments belonging to the Archbishops, whose lofty canopies, arches, and pinnacles, are seen over a modern wooden wainscot, which the bad taste of the last and preceding century suffered to be placed around the Choir. The other furniture is neither more ancient nor more handsome, beauty and accordance with antiquity having been overlooked in their use. The sides of the Choir nearly correspond in design: five arches Westward, and two Eastward of the Transepts, divide the aisles. Excepting the clustered columns at the angles of the intersection, and the two most Eastern pillars, all are plain round shafts, terminating in capitals of foliage with depending arches of the Pointed shape, enriched with the zig-zag ornament and numerous mouldings. The Gallery-story contains double arches in every division, some Pointed, but the chief number following the Norman shape, and all enclosing smaller Pointed arches. The columns are slender, single, and clustered, the arches plain, and the capitals sculptured. In the Clere-story are single Pointed arches composed of mouldings, and supported on capitals similar to those beneath. Slender shafts, whose bases rest on the capitals of the great arches, support the springers which spread over the spacious vault in slender arches and cross-ribs. The absence of massive arches and pillars in the Transepts (which were usual) improves the lightness and elegance of the interior. The zig-zag, and other peculiar ornaments, are carved among the mouldings of the groins; and I may here observe, that throughout the Aisles in this part of the Church, not excepting Becket's Crown, the vaulted roof has no variation, which (unless we suppose that the ancient style was copied in the appended Chapel, a conjecture wholly unsupported by the history of our Ecclesiastical Architecture) leaves us no room to doubt that the present plan was designed and the work commenced at one period,

and

and the fabric completed during the prevalence of the mixed style, since the characteristics of Pointed and Norman Architecture are blended in equal proportions throughout every member.

The contracted portion beyond the High Altar, which connects the Choir and less spacious Chapel of the Holy Trinity, contains two divisions and arches on each side, having pillars of very curious formation *. The sides and semicircular end of Trinity Chapel contain nine arches, of which the two most Western are more capacious than the rest; double cylindrical and insulated columns, with bases seated on a single plinth, and capitals united, and carved with variegated foliage similar to those in the Choir, are its distinguishing features. Both Norman and Pointed Arches appear in the grand arcade, gallery, and clere stories, resembling in design and enrichment those before described. Becket's Crown forms on the interior a circle. The arch of entrance is very beautiful, being of the Pointed shape, and richly covered with a variety of Norman ornaments; its supporting columns are clustered and slender, strengthened by bands, a characteristic of early Pointed Architecture, and one of very common occurrence in the style of Architecture now under description. Seven other arches surround this beautiful Oratory, five are Pointed, and two Norman, though all are alike ornamented. The same difference is observable among the gallery tier of arches, but the upper row are uniform Pointed arches. The groins of the roof are connected with a boss in the centre. Some vestiges of the rich paintings which formerly covered the walls, consisting of large figures, and various ornamental devices, are still remaining. The Archiepiscopal Chair, after frequent translations, is at length stationed in Becket's Crown. It is of Purbeck marble, has a high back, and square pannels are its only ornaments.

The internal designs of the Choir Transepts are varied considerably; they exhibit some curious arches which illustrate the preceding remarks on this interesting style of Architecture, and prove that the Pointed style was practised at the same time with, and not ingrafted on, the Norman. In the wall at the end of the North Transept, beneath an imperfect painting of the Virgin and Child, are three *loop-holes*, the centre one directs the vision in a straight line, and the others towards the sides of the aisle. A magnificent Norman arch, profusely carved with mouldings, opens to Saint Anselm's Chapel in the South aisle; and a less elegant, though perhaps

* The pillars of the great arches here alluded to, rest on the capitals of partially hidden columns. Those capitals give support to plain round pillars, on which, at the height of about five feet, are fixed the overhanging bases of the superincumbent structure, and which bases towards the side aisle, are carved into bands of mouldings.

more

more curious arch, separates the body from the Chancel of the Chapel. The roofs of both are groined, and the original windows are plain. The wall in both aisles of the Choir has, towards its base, an arcade of arches, all Norman, excepting one near the Transept on the South side, which is Pointed. The columns are round and octagonal, alternately placed, having capitals, mostly plain, but some few are sculptured. Every arch is covered with a lozenge ornament indented, or carved, on the plain wall *. Archbishop Mepham's Monument, which screens this Chapel from the aisle, fills the lower part of the arch, and is a structure exquisitely beautiful both in design and sculpture. The tomb, of highly polished black marble, is coffin-shaped and ridged, seated on a base, and having a canopy, with three open arches on both sides, and a groined roof; the spandrels contain well-sculptured groupes of figures. This also is wholly of black marble. Another canopy, whose eight sustaining columns rest on the tomb, completes this design. The arches (two of which are doorways), spandrels, and parapet, are all elegantly ornamented. Simon Mepham was elected to the See A. D. 1328, and died A. D. 1333. Three magnificent monuments on the South, and two on the North side, beneath the great arches, adorn the aisles of the Choir. The former belong to the Archbishops Sudbury, Stratford, and Kemp; the latter to Archbishops Bourchier and Chicheley, who was the munificent founder of All Souls College in Oxford. Archbishop Sudbury's monument, near the High Altar, consists of a tomb surmounted by a stone canopy, which is sustained on shafts, and composed of arches and niches, richly crocketed and panneled, having a groined roof, and terminating in a handsomely carved cornice. He was elected A. D. 1375, and beheaded on Tower Hill in the insurrection under Straw and Tyler, A. D. 1381. The adjoining monument, belonging to Archbishop Stratford, though greatly mutilated, is still very beautiful. It is an altar-tomb which, enriched on the sides with pannels and elegantly canopied niches, supports an effigy of the Prelate episcopally attired; his mitred head, resting on a cushion, is protected by a canopy with side pillars that reach to the feet. The figure and this canopy are of alabaster; but another surmounting canopy, which rests on eight clustered shafts and pinnacles, is of stone, designed and carved with incomparable richness and delicacy, and in these respects far surpassing every other monument in the Cathedral. But there have been such barbarous mutilations of this delicate structure, that the clustered niches, pinnacles, and compartments which adorn the projecting

* If any part of the fabric is considered to be the work of Prior Conrad, whose "glorious Choir," first begun by Ernulphus, excited so much admiration, it surely can be no other than this portion. The Pointed Arch above mentioned is evidently an innovation, and some other alterations could be pointed out

canopies

canopies before its triple arches, defy restoration. He became Archbishop A. D. 1443, and died A. D. 1452. Archbishop Kemp's monument, placed facing the Transept, possesses more novelty of design than perhaps any other in the Church. This Prelate was elected to the Archiepiscopal See A. D. 1452, and died A. D. 1453. An altar-tomb, enriched with square compartments, containing quatrefoils, and having an inscription on the edge, is covered with a very handsome wooden canopy of triple divisions, having superb clusters of pinnacles, divided by lofty and slender shafts, which gave support to another arched overhanging canopy, possessing small figures of warriors, armed and holding shields. The minutely carved ornaments of this beautiful fabric have sustained still more serious injuries than the frequent application of white-wash, which has, however, almost obliterated some of the fine enrichments belonging to this highly curious monument.

Under the most Eastern arch on the North side of the High Altar appears a magnificent monument in memory of Archbishop Bourchier, who came to the See in 1454. A lofty arch, within a square architrave on each of the principal sides, sustains an elegantly ornamented cornice and parapet, which surmounts the whole structure. At the sides and angles of this parapet are niches placed between perforated compartments, which are subdivided by clusters of slender buttresses. Beneath the groined canopy is fixed the altar-tomb, enriched with beautiful niches and compartments. The floor of the North aisle being considerably lower than that of the Choir, the tomb rests upon a basement on that side, which is also decorated with compartments, and contains an inscription, and the time of the Archbishop's decease, which took place on March 30, 1486.

The grand, but imperfect monument in commemoration of Archbishop Chicheley, faces the North Transept. The elegant altar-tomb belonging to it has at each extremity an octagonal tower, containing two rows of handsome niches, now oocupied by modern figures, badly carved in white marble. On these rest a substantial wooden roof and cornice, painted azure, and ornamented with stars. The tomb is hollow, enclosing an emaciated figure, and supporting a coarsely executed effigy of the Prelate in his archiepiscopal vestments. He was preferred to the See in 1414, and died A. D. 1443. As this monument does not occupy the entire width of the arch beneath which it stands, the remaining space contains a doorway leading to the Choir, to which is joined a portion of an elegantly designed stone screen that extends behind the Stalls on both sides of the Choir. In the South aisle is the tomb of Archbishop Reynolds, and another usually ascribed to Archbishop Hubert Walter, who, on the death of Reginald Fitz-Joceline, obtained the See, A. D. 1193. This once

once beautiful monument is certainly not older than the 14th century. The emaciated figure, having his hands crossed, and episcopally attired, lies on a tomb within the arch of a window. Each side is flanked by a broad pier, containing handsome niches, on which originally depended a lofty arch or canopy, whose tracery, forming a screen before the figures, was supported on pillars, the bases of which still remain. The contiguous tomb of Archbishop Reynolds was not originally less magnificent than the last, and now appears equally defaced. Its arched canopy nearly resembled the one in Archbishop Peckham's monument, but the springers of the arch attached to their supporting buttresses only remain. Nine compartments adorn the side of this tomb, and an effigy vested, and wearing a mitre, rests on its summit. This figure is so barbarously broken, that its removal from a situation on the pavement, appears probably to have taken place. The monumental remains in Trinity Chapel are not less interesting than those in the Choir. The tombs most remarkable for their beauty and situation are those of King Henry the Fourth on the North, and Prince Edward, eldest son of King Edward III. commonly called the Black Prince, on the South side of St. Thomas à Becket's Shrine, which formerly stood insulated in the aisle, about midway between its Eastern and Western extremities. A portion of the superbly inlaid and variegated pavement remains in good preservation, and, when entire, doubtless contributed to the splendour of this once incomparable Chapel. The tomb of the King, and Joan, his second Queen, is enriched with beautiful niches, and their appropriate ornaments; but all the figures are destroyed excepting one, which supports a shield containing the royal arms. The recumbent figures, of alabaster, are elegantly clothed, and rest their crowned heads on cushions sustained by angels, beneath two gorgeous canopies, whose side pillars spring from the foot of the tomb. A flat wooden canopy, attached to the columns of the Church, is suspended over this monument. It is arched, having pinnacles at the angles and sides connected with a beautiful cornice, in which appear the figures of angels holding shields emblazoned with the royal arms. The Oratory belonging to this tomb is attached to the North aisle, filling the space between two buttresses. A handsomely carved wooden screen encloses its ante-chapel, but ornaments are sparingly introduced, excepting on the roof, where the semicircular pendant brackets are covered with radiated compartments, enclosing circles, quatrefoils, and other devices usual in similar works of this period.

Edward the Black Prince reposes beneath an altar-tomb, having its sides adorned with numerous pannels, enclosing metal shields, bearing alternately the royal arms (semée of fleurs de lis, and lions quarterly, with a label), and his badge (three single feathers)

feathers) with the motto "*Ich diene.*" The effigy, perhaps the finest of its age in England, is executed in brass, richly gilt, and clad in armour, the surcoat bearing the royal arms. He is in a devotional attitude, and wears a coronet, his head resting on his crested helmet, and his feet on a dog. A flat wooden canopy, ornamented with paintings and carvings is suspended over the Tomb, bearing on its roof a tattered surcoat, a helmet, scabbard, and gauntlets. Fleurs de lis, and lions' heads enwreathed, placed alternately, are among the principal carved embellishments in the cornice. On the roof is a painted figure of our Saviour with uplifted hands, and a circle of glory round his head. The mantle is enriched with roses, and the letters I. H. S. At the head of this figure is an angel (whose face is beautifully executed and in perfect preservation) holding an inscribed scroll, and the emblems of the four Evangelists. A plain altar-table belonging to this tomb is affixed to the South wall of the Church.

Beneath the adjoining arch Eastward, lies buried Archbishop Courtney, whose magnificent altar-tomb contains numerous canopied recesses for figures, divided by pannels, and ornamented with crockets, and shields in every spandrel. The recumbent effigy appears in a plain vest and mitre; the feet resting on a dog, and the head on a pillow supported by angels. His hands, which were joined in prayer, have been destroyed, and the whole figure is partially mutilated. William Courtney was elected Archbishop A. D. 1381, and died in 1396. The next arch still further Eastward, enclosed the tomb commonly ascribed to Archbishop Chattilion, consisting of a coffin-shaped stone, ridged and plain. A curious altar-tomb, said to belong to Archbishop Theobald, who was elected A. D. 1138, and died A. D. 1161, is attached to the South wall, facing Archbishop Courtney's monument. On its side are *six* trefoil arches, resting on slender insulated pillars; and the ridged roof is carved with four lozenge-shaped compartments, connected by small circles and enclosing quatrefoils, in the recesses of which are the well-sculptured heads of Prelates between two of inferior Ecclesiastics. Dean Wotton's monument is placed under the adjoining arch Eastward from King Henry IVth's monument. Cardinal Reginald Pole, who was elected Archbishop A. D. 1555, and died A. D. 1588, was buried in Becket's Crown, where appears a plain monument to his memory.

The two noble monuments commemorating Archbishop Peckham and Archbishop Warham are joined to the North wall of the North Transept, called also the Martyrdom, and exhibit the prevailing taste for Architecture in their respective periods of execution. The latter is the largest and most profusely ornamented; the former the most elegantly designed and enriched, consisting of a bold arch or canopy beneath a pediment which is crocketed, the arch being adorned with concentric "*turns*," and the intervening space filled with a circle, in which is a displayed flower admirably

admirably carved. On each side is a buttress containing niches and figures. The altar-tomb, enriched with *nine* elegant niches, enclosing figures of Bishops episcopally attired, gives support to the effigy of a Prelate which has suffered barbarous mutilation; the head rests on a pillow, and at the feet is a dog. One of the supporting buttresses of this graceful tomb has been demolished, to make room for the more stately monument of Archbishop Warham, which presents in the lower part shields of arms within elegantly designed quatrefoil pannels, and similar devices in the perforated pannels between the crocketed canopies of the triple arches in the upper part, which is supported on broad side piers, containing very handsome niches. The roof is ornamented with tracery in a lozenge pattern, and at the back of the tomb appear numerous compartments, having brackets to support figures. When the small Oratory, formerly attached to the back of this tomb, was destroyed, the table supporting the figure, which originally admitted a space at its foot to approach the Oratory by a door-way still apparent, was placed centrically beneath the arch. The effigy is mitred and holds a crosier; at his head are figures of angels reclining, and at his feet others in a kneeling posture. Modern injuries and reparations, are apparent from the coarse sculpture of this statue. On the floor of the Martyrdom are four large brassless stones, which merit notice for the magnificent figures and richly ornamented canopies they once contained; but a single perfect brass does not now remain in this Church. The large, inelegant, and coarsely carved monuments belonging to the Deans Rogers, Bargrave, Fotherby, Boys, and Turner, have considerably impaired the beauty of the Chapel attached to this Transept; and the still more numerous and equally inelegant Tombs in St. Michael's Chapel cover the walls, reaching from the pavement up to the roof. A grand altar-monument in the centre supports the recumbent effigies of Margaret Holland, third daughter of Thomas Holland, Earl of Kent, who was beheaded for treason against King Henry the IVth; John Beaufort, Earl of Somerset, eldest son by Catharine Swyneford, of John of Gaunt, Duke of Lancaster, on her left hand; and Thomas, Duke of Clarence, nephew to her first husband, on her right hand. These alabaster figures have been excessively mutilated, but still exhibit fine specimens of sculpture.

A magnificent member of this Cathedral yet remains to be described, namely the Crypt, which extends under the entire Choir, Transepts, Trinity Chapel, Becket's Crown, the Chapel of St. Anselm, and a corresponding Chapel on the North side. A deep and impressive gloom reigns through these ancient aisles, whose Norman Architecture, solid and plain, contributes to their solemnity. The roof throughout is arched and vaulted in a plain manner; many of the supporting capitals are undecorated,

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and others carved with various grotesque figures, animals, and devices. The principal Chapel, standing in the centre, is dedicated to the Virgin Mary. Its length comprehends two divisions of the aisle; the Western half having on its sides stone seats. Above the Altar is a row of nine beautiful niches, of which the central one is the largest; those on the sides being successively decreased in size to suit the shape of the room, to the summit of which they rise: beneath the niches are pannels. The side arches of the Chapel are filled with open screens of stone work, corresponding in general design to the enrichments over the Altar. In each of its most Western divisions is a door-way, whose canopied arches are lofty and handsome. All the Norman capitals that appeared in this Chapel were altered from a square to an octagonal shape, and ornamented with a battlemented cornice. The Chancel roof still exhibits some vestiges of those curious mosaic and painted ornaments which covered the surface, and presented an appearance consonant to the splendour and riches by which the Altar was once surrounded. Among the ornaments are to observed small shields of glass, some bearing the arms of England, others the arms of France. The tiles of the pavement are now imperfect and worn plain; a large brassless stone lying in the centre has contained the effigy of an Archbishop, beneath a canopy, but to whom it belonged is now unknown. On the outside of the Chapel, towards the South, is the noble monument of Lady Mohun, whose effigy is placed on an altar-tomb beneath a once elegantly carved canopy, which rests on six pillars. Archbishop Morton, who was a great benefactor to his Cathedral, lies buried under a stately monument in the South aisle of the Crypt, near the Lady Chapel. He was consecrated in 1486, and died A. D. 1500. A tomb enriched on the sides with square compartments, enclosing quatrefoils and shields, gives support to the recumbent effigy, which is episcopally dressed, wearing a mitre, and having a crosier under his right arm, the hands being joined in prayer. The sculpture of this monument is bold and good, but the whole has been wantonly and excessively defaced. The figures of three angels on each side that of the Prelate are all headless. A canopy, whose arch resembles in form the vault of the Crypt beneath which it is fixed, rises over the tomb, and is ornamented on one side only with niches, having one in the centre suspended below the arch; the canopies are richly carved, and among other devices in the mouldings appear the following a *moor* hen, on a *ton*. The roof is handsomely panneled, and contains the figure of an angel with expanded wings. At the head of the effigy is a large niche, and at its foot a sculptured representation of the *Salutation*. On the opposite side of the same aisle stands the monument of Isabel Countess of Athol, whose effigy is very elegant, and remains in good preservation; but the handsome

some compartments of the tomb have fallen from their places, and now lie on the floor; the shields of arms which they contained are irrecoverably lost.

The Cloistered Quadrangle, placed on the North side of the Nave, has a roof superbly groined, and windows separated by buttresses, and terminating in crocketed cornices rising higher than the parapet, filled with handsome and uniform patterns of tracery. With this style some remnants of Norman Architecture may be seen incorporated in the external walls*. Several Norman arches appearing over the Cloister, are connected with the Chapter-house, which is a magnificent and well-proportioned room of an oblong form, erected by Prior Henry de Estria about the year 1285, and adorned in the basement of the interior with arches of that period: but the upper part is considerably less ancient, having been rebuilt with the Cloisters, to the style of which the noble window at each extremity, and the less spacious side windows, correspond. The roof, constructed of wood, is of a polygonal figure, subdivided into square compartments, and filled with beautiful tracery. A doorway in the North Transept of the Choir leads to a long passage, at the end of which stands the Baptistery, a curious and very ancient building of an octagonal form, terminating in a spiral leaden roof, and resting on a circular basement, having open and ornamented Norman arches leading to a vault, the groins of which rest on a single column in the centre. An ancient oblong room, converted to a Library, is attached to the East side of the passage leading to the Baptistery; and on the Eastern extremity of this building a vaulted room known as the Treasury, and another named the Prebend's Vestry, are joined, having on their exterior walls several intersected arches, corresponding in design and beauty with those on the South side of the Cathedral, and many other curious features which merit description, but which in this brief survey can only be thus imperfectly noticed.

Canterbury Cathedral measures in extreme length from East to West 530 feet. Length of the Choir Transepts 154 feet. Length of the principal Transepts 124 feet. The height of the great Tower 235 feet. St. Dunstan's Tower is 130 feet high, and the Arundel Tower 100 feet high. The Cloisters cover an area of 134 feet square. The Chapter-house is 94 feet long, 37 feet wide, and 54 feet high. The diameter of the Baptistery is 17 feet.

* The Refectory was joined to the North side of the Cloisters, and the remains of its *Crypt* have recently been disclosed. It measures in length from 130 to 135 feet, and in breadth 36 feet; and consists of three aisles, separated into fourteen divisions, by single round columns of Purbeck marble with unornamented capitals and bases both of the same form, being in height about 6 feet. The roof was arched and groined in a plain manner; and a great portion of the ornamented tile pavement was found in perfect preservation.

CARLISLE CATHEDRAL.

CARLISLE Cathedral affords an example of the dilapidation of a sacred edifice for the most degrading purposes, and of which there is not perhaps an equal instance. It is among the number of large ecclesiastical edifices which have lost much of their pristine magnificence, by the destruction of a part whose just accordance with the rest of the building, and its utility, always render it a principal feature of grandeur, elegance, and beauty. For in addition to the alterations which the Cathedral necessarily experienced at the Reformation, this Church was doomed to suffer, in the Civil Commotions of after times, an irreparable loss in its Nave, and it now exhibits a portion only, the character of which is heaviness, an appearance that neither richness of design nor variety of ornaments can alter or avoid. Of the early history, and exact time of the foundation, of Carlisle Cathedral, no certain records remain. This City had several religious societies established in it which were endowed at various periods, and which flourished till their Dissolution. The principal of these, and that connected with the Church, afterwards converted to a Cathedral, was of the most remote date, its buildings were the most extensive, and the architecture was the finest, and in various styles. The Church belonging to it was erected into the Seat of a Bishop by King Henry the First, who either re-founded or greatly augmented the Monastery.

The interesting vestige of this antient and once extensive Cathedral, seen in the annexed View, has a mixture of the Saxon and Pointed Architecture; the former is a very early specimen of the unornamented circular arch in the fragment of the Nave and Transepts, and the latter of the Pointed style, from the beginning of the thirteenth century to the reign of Edward the Third, in the Choir and Side-aisles; and, with the exception of some of the windows, and the upper part of the Tower, the enriched work of this era prevails throughout the building. When it was complete, the characteristic massiveness of the more antient Nave, contrasted with the elegance and beauty of the Architecture of the Choir, both externally and internally, must have produced a striking effect, and the transition from aisles bounded by plain semicircular arches, and immense unornamented cylindrical piers, and walls without a single decoration, to aisles formed by lofty-proportioned arches, resting

resting upon clustered columns with enriched capitals, and having the various embellishments of the style, very forcible. This Cathedral is so closely surrounded by modern buildings and trees, that its approaches are only through narrow streets, and, excepting the South side of the Choir, no part can be uninterruptedly viewed. It was perfect in all its grand features and dimensions till the time of the Civil Wars, when the greater part of the Nave, consisting of nearly an hundred feet in length, was wholly taken down, to supply materials for the erection of guard-houses, batteries, the reparation of the walls which surrounded the City, and other purposes of defence. Some of these buildings still remain. By the small portion of the Nave which yet stands, consisting of two divisions, there is no doubt but that the whole was a uniform design of Saxon, and perhaps, from the first completion, it had not sustained more material alterations than the relicks have, which speak its venerable effect. The site is now occupied by buildings, trees, and shrubberies, and the present West wall is built partly of the old masonry, and partly of soft red freestone and brick-work, supported at the angles by ponderous buttresses, the lower parts of which are two of the piers of the Nave. The North and South sides of this fragment of the Nave have peculiar simplicity, and the only alterations that have been made are in the lower tier of Saxon windows, which are replaced with larger Pointed arches. The upper part is lighted by a single window in each division, which admits of very wide piers. The arches are ornamented with zigzag, and rest upon a single column at each side: the cornice immediately above them is sculptured with a variety of large grotesque heads and animals. The Transepts correspond nearly with each other in size and simplicity, but the South remains more in its antient state, having been deprived only of a lofty roof, and a corresponding pediment. In the West side of this Transept are three tiers of Saxon windows, in two divisions; the upper corresponds with those before described. The front of the Transept is plain, having formerly been connected with the buildings of the Monastery, and the shape of a large roof is still visible on the walls, above which are three early Pointed windows under a semicircular arch, occupying the space between it and the pediment. This is a very antient alteration of the original Saxon-work, and is a specimen of the kind of building that intervened between the Saxon and Pointed Orders, before the establishment of the latter style. The aisle connected with the Eastern side of this Transept appears to have been added to the Saxon-work at the same time the antient Choir was built, the vestiges of whose style are yet to be seen in the Side-aisles exactly similar. The North Transept has a large finely-proportioned Pointed window, which fills the front, and

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is otherwise plain. At the intersection of the Nave and Choir with the Transepts, is the Tower, which is low and heavy, consisting of two stories; and from its proportions, and the sudden diminution of each story, the basement appears to be the remains of a larger, more lofty, and perhaps more ornamental Tower, than the present. The upper parts of the great arches which support it are exposed, and filled with tracery to represent windows, the remnant of the Nave and Transepts having lost their lofty roofs. Over them are two small windows in each side, and above these a large single window. A straight parapet with battlements surmounts the whole. The Choir has not been altered since the last great additions were made to this part of the Cathedral, by the three successive Bishops Welton, Apylby or Appleby, and Strickland, in the reign of Edward III. The former Prelate, about the year 1354, began the work of rebuilding the more antient Choir, and extending it beyond its original limits, and the design was finished by his successors. The Architecture is extremely elegant, and the parts and ornaments are perfect, except the pinnacles, which have suffered dilapidation from the effects of the weather on the soft red stone, of which the portions of the Cathedral were built in the latest alterations and additions. This noble Choir has not sustained any innovations from its antient state, the proportions are on a grand scale, and the roof remains its original height. The variety in the earliest and more modern windows of the Pointed Order, the elegant dissimilarity of their tracery, and the interspersed grey and perfect masonry, with the red and mouldering free-stone, are peculiarly interesting.

Nearly the whole Choir seems to have been re-erected in the fourteenth century. All that remains of the original buildings are the North and South elevations of the Side-aisles, and these parts have experienced no very material alteration. The buttresses separating the divisions are characteristic of the style, and the variety of arches forming windows which intervene, are peculiar, handsome, and interesting, and the South side particularly affords a striking example of the mixture of circular, obtuse, and acute arches, built at one period. The ranges of windows in the upper part of the Choir are very elegant. Each division of the sides has a centre between two small arches connected by the weather-cornice, with handsome and various tracery. The East end is a fine specimen of the grandeur and beauty of the Pointed style of Architecture that distinguished the reign of Edward III. In the centre between two buttresses, which have niches, and terminate in pinnacles at the commencement of the roof, is the superb window, filled with elegant ornamental tracery, springing from eight mullions, without a transom, or cross-bar. Transoms were

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first used in the latter part of the reign of Edward III. to give additional strength to the lofty slender mullions of windows. Above the arch of the great East window is a nich with a figure, probably of the founder, and a triangular-shaped window with rich tracery, admitting light and air to the roof. The buttresses at the angle of the South aisle have lofty turrets and pinnacles; those to the North aile terminate differently, but are of the same age. The pediment of the centre displays a profusion of elegant crosses, which rise from between crockets; there are four in the slope of each side, and a large handsome cross on a pedestal at the point. This is certainly unique. We cannot but feel regret that this grand elevation should not be perfectly free from obstructions. A narrow lane passes immediately under its walls, bounded by modern buildings, which are so numerous and confined as to admit only of a very fore-shortened and partial view.

The interior of this Cathedral is very interesting, from the variety of Architecture, and the elegant embellishments of its various parts. There are two entrances; one on the North side, towards the City, which is antient; and a modern door, with a square architrave in the South Transept. The portion of the Nave, as already noticed, is of very massy early Saxon Architecture. The Gallery-story has a large single arch, and the upper range of windows triple arches, resting upon insulated columns. Clustered pillars remain in the side-aisles, and single pillars in the centre-aisle of the Nave, for sustaining a stone vaulting, which was never erected. The present roof is timber. The Nave is appropriately filled, and separated from the Choir as the Parish Church of St. Mary, which it appears to have been before the destruction of the Western extremity. The Font still used is antient, of an octagonal form, with a head and cross rudely sculptured on two of the sides. It stands at the West end of the North aisle. The Transepts are plain and venerable, partaking of the ponderous and unornamented Saxon style of the Nave. The Choir has at its entrance a Screen, or Organ-loft, and is extremely light and beautiful. The uniformity of its design, and the beauty of its proportions and ornaments, produce great grandeur. The arches on each side rest upon clustered columns, have a variety of mouldings, and are ornamented. The Gallery has three arches, each containing two compartments, and the upper story plain triple arches. The parapet to this gallery has open quatrefoil compartments. The roof of the circular stair-case leading to these galleries, in the North aisle, is groined with eight stone ribs (intersected by a circular band), which spring from a pillar in the centre, insulated at the upper part. The elegant East window has in the tracery antient painted glass, and in the lower part some scattered fragments among modern glazing.

glazing. It measures in height 48 feet, and in width 30 feet. The antient timber roof of the Choir was destroyed about the year 1764, and the present stuccoed vaulting erected. None of the bosses and ornaments which contained the arms of the various benefactors to the building of this part of the Cathedral, (among which were those of Percy, Warren, Mortimer, &c.) are preserved. The stalls in the Choir are of oak, the canopies of which are richly decorated with pinnacles, compartments, and ornaments. The stone bases on which they are erected, appearing in the North and South aisles, are ornamented, having small square compartments, with the Catherine wheel, quatrefoil, star-ornaments, crosses, shields supported by angels, and a great variety of sculptured devices. In the side-aisles are some beautiful specimens of wood-work. The South aisle, in particular, has a Screen, with various pannels of the richest and most minute patterns, and compartments intricately intersecting each other. The execution of this tracery is exquisite; and, excepting the famous Rood-loft at Hexham Abbey Church, I have seen none more elegant. The legendary paintings on the backs of the stalls, taken chiefly from the histories of St. Anthony, St. Cuthbert, and St. Augustine, are curious: the figures are rudely executed, but perfect, and the colours in good preservation.

Among the decorations, the brackets supporting some of the arches claim our principal notice. One of them in particular, in the North aisle, against the pier supporting the tower, is remarkable. The foliage of the capitals, and the proportions of the whole, are elegant, and it is perhaps without an equal in the Kingdom. It is carved in red stone, (as are also several other brackets, the beautiful capitals of the great arches of the Choir, and those of the columns between the windows supporting the roof,) which forms a fine contrast to the white walls and arches, and their perfect state increases their beauty.

Carlisle Cathedral has very few monuments: several remain in the aisles, but it is uncertain to whom they belong; they are generally supposed to be in memory of Bishops Welton, Appleby, and others. Near the centre of the Choir, on the South side, is a fine brass plate in memory of Bishop Henry Robinson, who died about the year 1620. Around the effigy, which holds a crosier in one hand, are the representations of a building, figures, scrolls with Latin and Greek inscriptions, mottos, and various emblematical devices, which extends this brass memorial of the Prelate to a very considerable size.

The monastic buildings connected with this Cathedral, on its South side, were destroyed at the same time, and for the same purpose, that the Nave of the Church was taken down. The most perfect fragment remaining is the Refectory, now used

as

as the Chapter-house; that building, with the Cloisters, Dormitory, &c. having been wholly demolished. The Refectory is of considerable length and good proportions, lighted by large handsome windows between buttresses.

Carlisle Cathedral originally measured in length, from East to West, 300 feet. Its present length is about 219 feet. The length of the Transepts 124 feet; and the height of the Tower 130 feet.

CHESTER CATHEDRAL.

THE earliest mention of a religious establishment at Chester is in the reign of Wulphere, King of Mercia, who is said to have founded a Nunnery in this City about the year 660, in compliance with the wishes of his daughter Werburgh, who became Abbess, and who after her death was canonized. Nothing further is related of this institution, no mention is made of its extent, and no satisfactory particulars are recorded of its origin; besides, if the whole is not a "fiction," in which light it is regarded by Bishop Tanner, it must have been entirely subverted in the year 895, when the City of Chester was seized by the Danes, who defended it against King Alfred. A Monastery dedicated to St. Peter and St. Paul was endowed about two hundred years after the time of Wulphere; and, from the circumstance of the bones of St. Werburgh being removed into this Church for protection during the occupation of the City by the Danes, it has been supposed that its foundation was as early as the period first named. The supposed miraculous preservation of the City by the interposition of St. Werburgh was the occasion of its principal Church being afterwards dedicated to her honour; and it is probable that at this time the structure was re-edified, occupying the situation of the more antient Church of St. Peter and St. Paul. This edifice falling into decay, the Monastery was rebuilt and considerably enlarged, and endowed, in the reign of King Athelstan, by the heroic Ethelfleda, Countess of Mercia, who placed in it secular canons, and re-dedicated it to St. Oswald and St. Werburgh. The buildings were afterwards repaired by Earl Leofric, and the endowment increased by the munificence of King Edmund and King Edgar. The seculars were expelled the Convent by Hugh Lupus, Earl of Chester, in the year 1093, who founded an Abbey, placing in it monks of the Benedictine Order, from Bel, in Normandy, under the direction of Anselm, who had been invited over to England for the purpose, and who was afterwards created Archbishop of Canterbury. The founder died in his Monastery in 1101; which, having been extensively and richly endowed by its patron Lupus, flourished with increasing magnificence till the reign of Henry VIII. when, in the general dissolution of religious houses, St. Werburgh's fell, and was demolished. Its annual revenues amounted

to

to about £.1003. 5*s.* 11*d.* Shortly after the suppression of the Monastery, the King converted the Church into the seat of a Bishop, calling it the Cathedral Church of Christ, and the blessed Virgin Mary.

Chester Cathedral is an extensive, venerable, and regular edifice, built in the form of a cross. The proportions of its parts are good, but not lofty; they are handsome, and partially ornamented; but the features which formed the chief embellishments, and which destroyed the uniformity of straight parapet lines, are, around the whole exterior, quite demolished, from the perishable quality of the stone of which the Church is principally built. Not a single turret or pinnacle is left perfect; and the buttresses, with the finer interspersed ornaments, which have not been executed in more durable materials, and indeed the whole face of the walls, are so completely deprived of their evenness and original character, and of every uniform disposition, that on a first view, and approaching the West front, it appears a heap of irregular, heavy, and ragged masonry, without ornament, and commanding little interest. Yet, amidst this confusion of dilapidated walls, may be discovered vestiges of former elegant design and decoration, and those which have escaped with little injury, from their situation, are minute and beautiful, leaving sufficient room to regret those which are unfortunately obliterated. The West front was begun to be built in the year 1508: it is massy and inelegant as a design, and not lofty; the pediment of the centre does not rise higher than the side-walls, and is separated from the Aisles by octagonal turrets, which have been lofty, but their terminations are broken off. The door and surrounding ornaments are very handsome. On either side of the entrance are three large niches for figures, with lofty and enriched pedestals and canopies. The sofit of the door has two corresponding niches, and several small compartments. The West window occupies the width and height of the centre Aisle. The design of the tracery is rich, but heavy, in nine compartments between two principal mullions. The end of the South Aisle, or exterior of the Consistory Court, has a window and a niche, with an elegant cornice above them. Over the arch of the window is a shield bearing the royal arms. The South side of the Nave presents a uniform design, without any peculiarity. The Porch, which forms the principal and only enriched feature, is the chief entrance to the Cathedral. This handsome appendage, which is connected with the Consistory Court, consists of a large flat-pointed arch, surrounded by a square entablature. Over it is a row of roses and quatrefoils within circles, having the royal arms in the centre compartment. The upper division of the Porch has a large niche, a window on each side, and over them several rows of ornaments,

ornaments, from whose peculiarity, and the rudeness of the execution, we may place the Porch as a work of the reign of Henry VIII. The interior is very handsome, the roof is enriched with a multiplicity of small compartments, circles, and various ornaments in four coved or pendant brackets meeting in the centre. The upper tier of windows lighting the Nave have plain substantial tracery, and ogee cornices, which are crocketed. The lower range to the Aisle have pediments with ornamented spandrils. The dividing buttresses have niches, and terminate in pinnacles, which are nearly destroyed: the flying buttresses were never completed. The South Transept is unusually large: it consists of five divisions, and the sides correspond in design with the Nave in every constituent feature, except the tracery of some of the windows. The front of this Transept is a very rich and beautiful elevation, and, when perfect, exceeded any other part of the exterior of the Cathedral for magnificence; but it has materially suffered from the effects of the weather on the mouldering stone, having lost its pinnacles, and many of the ornaments. The buttresses, aisles, windows, and intervening spaces of wall, are filled with niches, compartments, handsome tracery, and a variety of decorations. The Tower at the intersection of the Nave and Choir, with the Transepts, is low and heavy, consisting of one story, which has two windows on every side, with pannels over the arches, octagonal turrets at the angles, and battlements to the parapet. It was built in the latter part of the fourteenth century by Abbot Ripley, who, it is said, intended to have added a lofty spire. The Choir is well proportioned, consisting of five divisions, which have large windows, and terminating at the East end with octagonal turrets. This portion of the exterior of the Cathedral is the least decorated, but the most antient, excepting some fragments of Saxon-work on the North side. The Side-aisles retain unaltered several windows of the early Pointed style, differing from each other in the disposition of the circles, trefoils, and quatrefoils of the tracery, which is better preserved, and more perfect, than in the windows of the Nave and Transepts. The Lady-Chapel is attached to the Eastern extremity of the Choir, and is not loftier than the Side-aisles. The windows lighting it are various in size, and in their tracery. The North Transept forms a great contrast to its opposite, consisting only of two narrow divisions, and is otherwise quite plain. The design of the North side of the Nave is inferior to the South, on account of its connection with the monastic buildings; but the wall of its Aisle is of more remote date than any other part of the structure, as appears by six small recessed Saxon arches, which are, beyond doubt, relicks of a more antient Church. The columns supporting these arches are ornamented with the wreath, zig-zag, interlaced,

interlaced, and other mouldings, and probably may have been the work of the eleventh century.

The interior of a sacred building, whether small or of extensive dimensions, whether plain or enriched, or whether of Saxon or of Pointed Architecture, always excites a greater or a less degree of veneration, in proportion to the symmetry and beauty of its arrangement, the accordance of styles, the just distribution of light and shade, and of its loftiness and extent, — characteristics which distinguish so many of our noble Churches, and which only receive a diminution from the loss of some original character, or the addition of some modern appendage. The internal Architecture of Chester Cathedral has great plainness, but it is not without grandeur: no one part is more ornamented than another, and the uniform simplicity which prevails throughout, gives a venerable and solemn effect. The Nave, although without a prominent ornamental feature, yet without a gallery-story, which diminishes the grandeur of a Cathedral, is neither void of elegance or interest, and had it been completed according to the design which was partly carried into execution previous to the time of the Reformation, about which period many alterations were made, this part of the interior of the Cathedral would have been very noble and ornamental. Six uniform arches, North and South, separate the centre from the side Aisles: they are of a round character, having few and bold mouldings, which rest upon clustered columns and capitals, sculptured with various handsome patterns of foliage, encompassing initial letters, animals, and other devices. These arches, with a fragment of the upper story adjoining the great arches of the Tower, and distinguished by perforated quatrefoils, are the remains of a more antient style of the Pointed Architecture, of which the Nave wholly consisted before the building of the present West front, the South Porch, and the upper tier of windows. A delicate shaft or column rising from the pavement in each pier of the windows, sustains the springers of the stone vaulted roof which was originally intended to cover the centre Aisle; but it appears never to have been completed. The Consistory Court, at the West end of the South Aisle, contains nothing particular. Upon reference to the ground-plan of this Cathedral, it may appear probable that this portion of the Nave was afterwards added, to increase its length, at the time the Abbey Church was converted to a Cathedral, when these parts and the North Porch were built. Their walls are of more massy construction than the rest of the buildings; and it does not seem unlikely, from the unfinished appearance of the exterior, that the Consistory Court is only the basement of a Tower originally designed to have been added to the West front.

At

the beginning of the fifteenth century. There are some small remains of Saxon-work in the Western Aisle. The North Aisle is very interesting, from the variety of its Architecture and the ornaments. The Lavatory on the West side is large and handsome; the roof is of stone, and the bosses at the intersection of the ribs are sculptured with various devices, the symbols of the Evangelists, shields with the arms of England, and those of Cardinal Wolsey and the Earls of Chester, roses, leaves, &c. The Chapter-house is on the East side of the Cloisters, and is approached by a vestibule, or porch, of three aisles: the groins and arches supporting the roof spring from slender piers of clustered mouldings without capitals. The Chapter-house is an elegantly-proportioned room, consisting of three divisions in length: its exterior is very simple, and the interior has but few ornaments, and is a beautiful specimen of the Pointed Architecture of the reign of Henry the Third. Five windows admit light from the East end, and triple-windows from the North and South sides: their arches are supported by insulated clusters of columns, with capitals of foliage, and bands for additional strength. The Chapter-house is now used as a library. This was the burial-place of the Earls of Chester. The body of the great Hugh Lupus was removed here by his nephew Randle, Earl of Chester, from the churchyard of the Monastery, where he had been interred after his death. His remains were discovered in digging under the pavement in the year 1724, in a stone coffin, wrapped in leather, with a cross on the breast. A curious stone was likewise found, having on one side two entwined wreaths within a border; in the upper is sculptured a wolf's head erased, and in the lower the initials R. S. in a cypher. This is preserved in the Chapter-house.

Chester Cathedral measures, from East to West, about 350 feet, and from North to South about 190.

CHICHESTER CATHEDRAL.

NEITHER deficiency of endowment in former times, nor the excesses of the Reformation, have left us a Cathedral of such inferiority, or so much dilapidated, as not to merit the attention of the traveller and the antiquary. Whilst the omission to visit two or three of the more distinguished Churches is deemed unpardonable by those whose fond attachment views in those particular buildings the utmost beauty and perfection of Architecture, the greater number are noticed by the generality only as casual circumstances place them in their way. As it is not to be supposed that every Cathedral would be equally large and magnificent, so it may be presumed that each had its share of ornament and splendour; certainly every one still retains its peculiar beauty and character. Thus Chichester Cathedral may be rated in the latter class, at the same time that its extent equals some, and surpasses other Churches; the Architecture also is very antient, although of various ages, and the Spire inferior to only *one* in England. So many objects of interest in one building give it a claim to notice equal to what is due to a less antient, but more extensive, more regular, or more ornamented edifice.

Stigand, the last Bishop of Selsea, and the first of Chichester, was translated hither about the year 1072, for whose accommodation the antient Monastery of St. Peter, which stood on the North side of the present Church, and perhaps occupied part of its site, was granted during the time of building the Cathedral and Offices for the Clergy. The work proceeded but slowly; and Godfrey, the successor of Stigand, carried it on with little more spirit and prospect of completion than the Founder; the want of pecuniary means seems to have so greatly limited their progress in this extensive undertaking, that the building was advanced but little at the time of this Prelate's death. The accession of Henry I. to the Throne of England was favourable to the spirit and zeal of Ralph, the next Bishop of Chichester, who under King Rufus had done no more than his predecessors to complete the building of his Cathedral. It was at length, however, finished about the year 1108, and history records it to have been nearly destroyed six years afterwards; an accident which again occurred after its re-edification. To pass over these incorrect statements, it may be here sufficient to observe, that repeated calamities did not materially

materially despoil the noble work which Ralph had raised of its primitive strength and beauty, and which are the most antient parts of the present building: they now remain in perfect preservation, and the additions and alterations of subsequent Prelates, in different styles of Architecture, have been raised partly on the walls and on the foundation of Bishop Ralph's original design.

The exterior of Chichester Cathedral is rendered very interesting and picturesque from the variety of its Architecture under the influence of succeeding styles, and the association of its various members. The uniform simplicity of the West end, formed by a centre and two low Towers, marks its antiquity; and the addition of a Porch, the alteration of windows, and the ornaments of pinnacles and battlements, bespeak a later period, and the efforts of a new style to lighten the massy walls of the Saxon age: and so far has this been effected in the Nave, that of the original design only the upper tier of windows on each side remain, surmounted by an additional height of wall and a deep parapet. The same may be observed of the Transepts, which retain on the outside of their walls very little of their internal antiquity and massiveness. But of these alterations it should be observed, that they have greatly tended to the interest as well as to the beauty of the building now before us; and though the partial substitution of one member for another more antient is often mischievous, and destructive of uniformity, yet the mixture occasionally proves highly interesting; and where it is adopted with so much elegance as in this Cathedral, we are little inclined to censure the transformation. In pursuance of this design, the Tower also was rebuilt, and its original height probably added to by the beautiful story which rises above the roof of the Choir and Nave, and which now uses as a base the proportions of the low Saxon Tower a similar one to that of Walkelin at Winchester. The Spire was raised over it at a subsequent period; and though less antient, is little less elegant than that at Salisbury, inferior to no other in England. The windows and pinnacles at the base are truly elegant. The Choir and Lady-Chapel are handsome; the former plain, and peculiar for its flying buttresses; the latter admirable from the beauty of its windows, but appearing low and mutilated, from the loss of its Pointed roof. Near the North side of the Cathedral is a Bell Tower, plain, but handsome, and terminating with an octagonal Lantern: and on the South side, joining the Nave, are the mutilated Cloisters. Supposing the oldest parts of this Cathedral to be the work of Bishop Ralph, the interior of the Nave will exhibit the style of Architecture in that age with less interference of subsequent embellishments than elsewhere. The arches of each story are divided by flat piers, the columns and mouldings being placed in the

the sofit. The Gallery-arches have been partly walled up, and the internal arches of the windows in the upper tier, with the roof, are in the Pointed style. The Side-aisles, combined with the Chapels, of the Nave, are remarkable: in one of the latter, on the North side, is a monument with two figures to the memory of the Earl of Arundel and his Lady, and another with the figure of a female. The North Transept is plain, but the South is enriched by a beautiful window added by Bishop Langton, who was buried beneath his own work, under a handsome, but now mutilated tomb. The walls were covered with curious paintings, partly in circles, of interviews, processions, and portraits, by order of Bishop Shurborne. Under the great arch of the Tower in this Transept, at the back of the Stalls, is the elegant monument of St. Richard, consisting of three ornamented arches, forming a canopy, under which is placed the tomb, with the figure, of the Prelate. In the East wall of this Transept is another monument. The Choir, receiving embellishment from its screens and stalls, and extending under the four grand arches of the Tower, is very beautiful. In the North Aisle is the monument and effigy of Bishop Shurborne. At the back of the Altar are the undecorated tombs, it is presumed, of Bishop Story and Bishop Day: that of Bishop John Arundel, at the entrance of the Choir, is hidden by pews. The pavement contains many brassless stones, but there are no very antient memorials in this Cathedral. The conversion of the Lady-Chapel into a Library is somewhat improper, and the beauty of the Architecture is disfigured by the requisite fittings for books. It was erected by Bishop de Sancto Leofardo, and contains several monuments. Of the Chapter-house, built by Bishop Langton, not a vestige remains.

Chichester Cathedral measures in length from East to West 410 feet; from North to South, at the Transepts, 131. The height of the Spire is 300 feet. The quadrangle of the Cloister is irregular, the greatest length being 128 feet.

ST. DAVID'S CATHEDRAL.

THE Cathedral Church of St. David, dedicated also to St. Andrew, is a truly magnificent edifice. Its dimensions are extensive; its component parts are numerous; its styles of architecture various, but plain; and its internal embellishments very splendid. The venerable accompaniments of this Cathedral, skirting the banks of the little river Alun, form a scene of impressive grandeur, when viewed from the brow of the hill, on which stands one of the noble gateways belonging to its precincts, at the extremity of the town. In the fore-ground appears the Cathedral; immediately behind it rise the broken tower and windows of St. Mary's College; towards the West is the magnificent, but dismantled palace, built by Bishop Gower; and towards the East some of the habitations formerly belonging to the members of the College and of the Cathedral. These buildings were formerly encompassed by a wall about 1200 yards in circuit, in which were four gateways, placed nearly at the four cardinal points. Towards the North stood Porth Bunning; towards the South, Porth Patrick; on the West side, Porth Gwyn; and, on the East, Porth y Twr. The two former have been demolished, but a portion of a square tower of Porth Gwyn, or the White Gate, is standing; and the Eastern Porth, or Gateway, remains entire, excepting the battlements of the parapet. The vast assemblage of ancient Architecture here presented at one view cannot fail to excite the admiration of every beholder, and a particular survey of the component parts of each edifice would prove highly interesting to the Antiquary. But as the limits of this Work will not admit of any further digression, our attention must exclusively be directed to the Cathedral, a description of which is attempted in the following pages.

Passing over the origin and remote history of this Cathedral, it may perhaps here suffice to state, that Bishop Peter de Leia, the successor of David Fitzgerald, who died A.D. 1176, rebuilt this Church on the site of the more ancient structure, which had suffered repeated and extensive dilapidations, and which he caused to be wholly demolished for this purpose in the year 1180. The superior advantages which the Norman Architects of the 12th century possessed over those of the preceding age, arising chiefly from the invention of the Pointed Arch, which effected a striking alteration in some of the leading characteristics of that heavy, but grand

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style of building, are exemplified in the noble fabric built by Peter de Leia, consisting of the four principal Aisles of this Cathedral, which we may be allowed to conjecture are far more extensive and superb than those of any former edifice belonging to this place. In the Prelacy of Jorwerth, *A. D.* 1220, *the tower of the newly-completed Cathedral fell down; and in the year* 1248, when Anselm was Bishop of the See, a *great portion of the Church was demolished by an earthquake.* When, or by whom it was restored, after these dilapidations, we are not informed. The next benefactor was Bishop Martin, who is said to have built the Lady-Chapel some time in the 14th century. His successor, Bishop Gower, who possessed the zeal for Architecture which characterised the reign of Edward III. enriched the Interior of his Cathedral with a sumptuous stone screen and rood-loft, and built a magnificent palace for his residence. Bishop Vaughan possessed considerable taste for Architecture, as appears by the chapel which he built at the East end of the Choir (probably on the site of one more ancient), and dedicated to the Holy Trinity, where he was buried, and his grave covered with a stone inlaid with brasses; but these memorials have long since been destroyed. This Chapel was, it appears, the last addition to the grandeur of St. David's Cathedral; a Cathedral, which it had been the pride and labour of several ages to erect and adorn, but which, shortly after its completion, experienced such neglect as caused the ruin of some of its most interesting portions and appendages, and rendered necessary alterations which have considerably impaired the beauty of the Architecture of Peter de Leia; while the bad taste of succeeding times has effected numerous changes, which are injurious to the form of the Interior.

Those alterations and additions which usually took place in churches, in consequence of the progressive deviations in the styles of the Pointed Architecture, are observable in this Cathedral. Its exterior partakes of none of those embellishments which adorn every part of the Interior; this circumstance, together with the addition of the Lady Chapel, and other Chapels at the East end of the more ancient Choir, contributes to give it the general appearance of having been wholly raised in the 15th century; whilst the Interior exhibits a grand specimen of the pointed style (combining some of the principal ornaments of Norman Architecture) shortly after its invention. It may be observed, that the destruction of the most Eastern portion of the fabric, the partial and accidental mutilation of pinnacles, windows, and buttresses, in numerous places, and the recent re-edification of the West front, have considerably impaired the elegance, uniformity, and interest, which doubtless formerly belonged to the Cathedral of St. David.

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This still, however, fine edifice, is built in the form of a cross, having a lofty square tower, in two stories, rising over the centre; it terminates with a straight but perforated parapet, and eight diminutive pinnacles, which rise from slender clustered shafts in the sides and angles, resting on brackets. These pinnacles were probably built in the 15th century, when, we may conjecture, that the upper portion of the tower was added to its more ancient and plain substructure. Every side of the lower, or principal story of the tower, has a handsome window between two niches, which have brackets and canopies, but are without figures.

The chapel of Bishop Vaughan, an ante-chapel or aile, and the Lady Chapel, are rooms united to each other: they join the East wall of the choir; but so irregularly, that the Lady Chapel extends several feet towards the *South* of the centre of the Choir; a deviation from uniformity, and perhaps elegance, which causes the Aisle on the South side to be wider than the one on the North side, and for which it is not easy to account, since both aisles are passages to the Chapels, and no material alteration is apparent, either in their design or former appropriation.

The Transepts are without side-aisles; but on the East side of the South Transept are two Chapels or Oratories, now in ruins; and the Chapter House, and several other rooms, are attached to the North Transept, where they compose a building of considerable magnitude, the height being equal to that of the Transept, and the length in proportion, stretching towards the East, parallel with the Choir. The design of the front of the Chapter House is plain, but remarkably elegant. At the sides and angles of the walls are buttresses; those at the base of the pediment terminating with large, but now dilapidated pinnacles. There are three stories of windows, each story diminishing in size above the basement; the arches are filled with handsome tracery.

A centre and two side-aisles compose the Nave, to which belong a South and a North door-way: the former is protected by an ancient but inelegant stone porch, groined, and having a small room over it; the latter, and which is only occasionally used, appears between the enormous flying buttresses that have been built to support the crippled wall of the North aisle, and which occupy a great portion of the area of the ancient cloistered quadrangle. That portion of the valley where the Cathedral stands is bounded at one extremity by the river Alun, and on the opposite side by a steep bank, which was cut away when the Lady Chapel was built; and the West front of the Cathedral is placed so near the river, that the North door-way is excluded from the Cloisters, which are not extensive, and are joined on the North side by the Chapel, Crypt, &c. of St. Mary's College. These curious door-

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ways have been very much mutilated; the one on the North side is so irregularly formed, that it is difficult to determine whether it belongs to the Norman or the Pointed style: the arch contains, besides other ornaments, the lozenge and zig-zag, and rests upon two columns at each side, with sculptured capitals. The South Door-way is a pointed arch, displaying a specimen of the superb architecture which prevailed in the reign of Edward III. and is probably the work of Bishop Gower. It is without columns at the sides, but the arch springs from two grotesque animals, and as many buttresses, which were once terminated with pinnacles. Several rows of leaves and roses are dispersed among the mouldings, which, with the ornaments, are carved in the arch and architraves; but the most conspicuous enrichments are *eleven* oval-shaped niches, containing figures in various attitudes. The weather-cornice of this admirable arch is crocketed; and at its point are three canopied niches, enclosing a figure of the Deity between two angels kneeling. The divisions of the side-aisles of the Nave are formed by buttresses, terminating above the parapet with plain octagonal pinnacles: the windows are large, and are composed of handsome tracery. In the *Clere* story are twelve Norman windows, some of them filled with tracery, separated by pilaster buttresses, and covered with a block cornice and straight parapet.

The North Transept has a magnificent window, occupying almost the entire front: in the South Transept are two tiers of double-pointed windows, under a large semicircular arch, which is flanked by tower-buttresses, formerly covered with large pinnacles, only the bases of which remain.

But those portions of the exterior of this noble structure which formerly were conspicuous for the beauty of their design, and the chaste simplicity of their architectural enrichments, are the ruinated aisles surrounding the Choir, throughout which a general uniformity has been observed in the distribution of the buttresses and windows. The former beauty of these aisles appears in the scattered fragments of ornaments yet remaining free from the incumbrance of ivy. The Choir, the Chapel built by Bishop Vaughan, and the Ante Chapel, elevated in the midst of these ruins, form an interesting groupe of objects, varied as they are by the dissimilarity of their magnitude, their appropriate features, and suitable designs. The Choir is the only portion of this Cathedral terminated with battlements: the present parapet has been raised on the ancient block cornice, which surmounts the single and plain lancet-windows lighting the Choir. The East end of the Choir appearing over the roof of Bishop Vaughan's Chapel, though reduced in its loftiness, and otherwise much altered from its original design, is still curious, chiefly from the remaining pannels,

niches, and other ornaments, which formerly flanked the *Group of Arches* now substituted by the great window filled with beautiful tracery; the necessity for which innovation more evidently appears in the interior. Besides the light admitted to the Chapel of Bp. Vaughan through the aisles, and to the Lady-Chapel through the Vestibule, these elegant appendages are illuminated by windows, occupying the short space of wall which appears externally over the flat roof and low parapets of the side aisles.

The West front of this Cathedral remains to be noticed. Its discordance to every other part of this ancient and interesting building is apparent. The venerable façade of Norman Architecture, which has been wholly demolished, was plain in its form, and chaste in its ornamental features. It consisted of three divisions, analogous to the aisles of the Nave, and having two tiers of windows in the centre over a large and doubtless finely carved doorway; with pilaster buttresses at the angles, and in each side aisle a plain circular window. The decayed condition of this front rendered its reparation necessary to the security of this part of the Church; and the taste of the Architect is exhibited in a design wholly unlike the one it has replaced, and is itself perhaps without an example either in ancient or modern Architecture; clumsy buttresses, *Gothic* pinnacles, Norman arches and columns, one very large and two very small windows, are some of the leading features in the present West front of St. David's Cathedral. Triple *Catherine-wheel windows*, those types of modern architecture, are conspicuous among its other embellishments, all of which are grotesquely designed, and very coarsely executed.

Although various mutilations of some of the grandest, and injudicious alterations of some of the less ornamental objects, in the interior of this Cathedral have taken place, it may be observed that its ancient furniture, costly monuments, and splendid enrichments, have not experienced the excessive dilapidation which is met with in many similar pious works of antiquity in England: and of the peculiar style of Architecture in which the Nave and Choir are composed, it may be said with correctness, that in extent and in beauty these aisles admit of no equals. Six spacious arches divide the centre from the side aisles in the Nave. Over this magnificent arcade of Norman arches are the Gallery and *Clere* stories, comprehended in a range of twelve most beautiful and elegantly ornamented arches, rising from the cornice and covering the windows, which are of the Norman shape, but the openings to the Galleries over the side aisles, which are double in each division, have pointed arches. Various and numerous as are the ornaments distributed over this part of the Church, yet it cannot escape notice, that attention to uniformity has been observed in placing

ing these decorations in the opposite arches of the sides, with some few exceptions; and the powerful influence of the pointed arch over the Norman semicircle, exemplified in the whole of this edifice, and which was the principal cause of the almost endless variety of sculptures observable in it, has also placed with the Norman arches of the Nave two pointed ones at the Western extremity. Every arch has a row of the single and double zig-zag, lozenge, and other patterns, between concentric clusters of mouldings which spring from clustered capitals, corresponding in shape, but varying in sculpture, and in the columns which support them, these being cylindrical and octagonal alternately, and each having four slender pillars attached to them. The columns stand on high bases, and it is remarkable that they have been shortened to suit the *ascent* of the whole pavement from the West doorway to the screen before the Choir.

The prevailing taste for variety in Architectural designs during the 12th Century, is seen in the mingled arches composing the Nave of this Cathedral; but the admirable simplicity of the style which characterises the Choir, though doubtless the work of the same period, if not of the same Architect, evinces the predominant partiality in the Architects for the Pointed Arch, which took place immediately after its invention, which Arch, although associated with the Norman semicircle in the Western Aisle, is in the more sacred portion now under consideration, wholly unmixed; incorporating only some of its carved ornaments and fluted capitals. Four uniformly proportioned and very beautiful pointed arches range on either side of the Choir, dividing its centre from its side aisles; they are supported upon stout columns of cylindrical and octagonal shapes, having a cluster of slender triple shafts attached to each, which rise to the super-added tier of windows, terminated with clustered capitals fluted. The mouldings of the arches are enriched with zig-zag, but their beauty is very much impaired by the openings being walled up, in consequence of the dilapidation of the external aisles. A range of windows over the arches complete the side elevations of the Choir: they are lofty, narrow, and single openings without columns, but elegantly carved with zig-zag. The East end is principally occupied by triple pointed windows, which rest on a curiously carved cornice over the Altar, and rise considerably above the level of the side aisle arches: the central window is the loftiest and the widest opening. Each arch is covered with a cornice springing rom carved brackets, and each has a single, slender, and banded pillar with sculptured capitals, within which the mouldings are elaborately ornamented with zig-zag and lozenge patterns; the exquisite beauty of the design, and the delicate carving of which cannot be excelled. Since the addition of the Chapels at the East end of the

Choir

Choir (for in the Norman times a Lady Chapel did not constitute a part of the sacred fabric) these superb windows have become more ornamental than useful; and the group of smaller arches over them has been thrown into one large opening, which though of inelegant proportions, and too heavy for its height above the pavement, was deemed requisite for the admission of light to the Choir; and it contains the most handsome and perfect pattern of tracery to be found throughout the Cathedral.

The Nave and Choir are intersected by four arches and massy conjoined piers, to which are attached numerous single and clustered columns. These support the Lantern Tower, which remains open to the roof according to the intention of the Architect; thereby increasing the beauty as well as the brilliancy of this part of the Church, where always stood the *Rood-loft* on the summit of the screen at the entrance of the Choir. Three of the arches under the Tower are pointed; the one opening to the Nave is Norman, and this being the most exposed, is formed of more numerous mouldings, and more curious ornaments than the rest: but the Choir arch being also viewed in the grand perspective of the Nave, has, in its Western face, a decoration of the zig-zag moulding: and the arcade of four arches over it, for a similar reason, is strikingly handsome; they are composed of numerous mouldings, and rest on piers with numerous columns and carved capitals. The opposite or West side of the Lantern has eight lofty blank arches resting on single columns and sculptured capitals.

The Architecture of the principal portions of the interior of this grand edifice having been described, our attention must now be directed to the various objects of utility and beauty, which the zeal and piety of benefactors in different periods have added to the fabric, thereby augmenting the beauty of its Architecture and its general interest. But since it is the opinion of the writer that the walls of the whole fabric of the Church, namely the Nave, Choir, and Transepts, are the work of one period, and therefore the design of one Architect, it may not be improper in this place to offer a few general remarks upon the style of Architecture, in which these portions of the Cathedral are composed.

We will not attempt to compare the dates given in the former part of the description of this Cathedral, and which are copied from Brown Willis's Survey, with the different styles which prevailed in those various periods, but state for the present purpose the era which was distinguished by the gradual subversion of the Norman and the invention of the Pointed Arch. This period comprehends perhaps, not more than *Sixty years*, commencing with the early part of the 12th century, and concluding with the beginning of the 13th, and which was as it were the *probation* of the contending

tending styles; during which time all that art and ingenuity could invent to adorn the noble semi-circle and the elegant point, were profusely bestowed in these sacred edifices. That the Nave, Choir and Transepts, of St. David's Cathedral are the work of Bishop Peter de Leia, appears to the Author very probable. This opinion, founded on a careful examination of the building under notice, and strengthened by numerous examples taken from other structures of known date, is yet offered with becoming diffidence; he is however persuaded, that could the present Choir be supposed to have been raised on the site of the one built by Peter de Leia in 1180, the re-edification must, in consequence of the mixture of the styles, have taken place within the above space of time, *viz.* 60 years: a supposition hard to be maintained consistently with a due acknowledgment of the skill and magnificence of ancient architects and benefactors. The work of Peter de Leia in the Nave is a compound of two styles, so is the Architecture in the Choir; in the former indeed the Norman prevails, in the latter the newly-invented style. Such a mixture of the Norman and pointed arches is well adapted to display the respective beauties of each; and the analogy of their mouldings and ornaments prevents a belief that a Choir corresponding with the Nave would have been demolished within a few years after its completion, to raise one which could claim no other difference than the *shapes* of its arches, and the proportions of the intercolumniations, which latter does not surely oblige us to conclude that the original superstructure was demolished, and that pointed arches and windows were raised on the more ancient pillars of the Aisles. Almost every feature of the Norman Architecture was excluded from the Pointed Style previously to the year 1220, and bearing in mind that St. David's Cathedral was founde A.D. 1180, the prevalence of the Pointed Arch, and of many of its characteristics in the Norman arches, therefore, will excite no surprise: the triple windows, in the East end, the two arches at the West end of the Nave, and the slender and *filleted* columns under the Tower, correspond with the style which prevailed in the age in which Peter de Leia lived. And it may be further suggested, that as the Pointed Arch was often preferred to the Norman, the ingenious and skilful Architects of the 12th century, thought proper to make use of its form in the more sacred portion of the Church, the Choir; while they preserved, although not exclusively, the Norman semicircle in the Nave, suiting the adjoining arch of the Tower, as before noticed, to this style, while the opposite arch of the same Tower corresponds to the shape of those in the Choir to which it opened. In conclusion, I must notice the resemblance which will be found in all the columns, and ornaments, particularly the Capitals, in the Nave and Choir; not a single sculpture enriches the

the Pointed arches in the Choir, which will not also be found among the Norman arches in the Nave, and both kinds exhibit the utmost ingenuity of invention and skill in carving; and the variety of the ornaments, together with their arrangement, evince a more just taste than appears to have prevailed when the Norman Architecture *, solid and severe, was at its highest point of excellence.

The munificent Bishop Gower, who was consecrated to the See of St. David's A.D. 1328, built the Screen and *Rood-loft*, which are elevated on three steps at the extremity of the Nave, and before the entrance to the Choir, which in this, as in many very ancient Cathedral Churches, commences under the area of the Tower, and is approached by *nine steps* rising under the elegant arch of this stupendous and very beautiful Sepulchral Screen. As a specimen of the highly-ornamented Architecture of the 14th century, this is the most perfect in the Cathedral: and compared with the Screens thus placed in most other Churches, it must be regarded as unique, and may be said to form a strikingly-grand appendage to the Choir. The arched and groined passage to the Choir opens between the monuments of Ecclesiastics, adorned with their effigies, and placed beneath the canopy of the Screen, two on the South and one on the North side of the passage, to which they lie open by means of large arches, each arch encompassed with a wreathed tendril and foliage, and enclosing numerous small concentric arches, resting on clusters of slender pillars. The roof of every tomb is groined, and the tombs on the South side are separated by an open Screen of three compartments, and having tracery within an arch, which forms an additional security to the most Southern monument, which has an elegant arch in the front of the Screen, and a more spacious, but not more ornamented one on the South side, appearing towards the aisle of the Nave. Doubtless this is the Oratory dedicated to St. John, and containing the tomb of the magnificent Prelate who built the Screen which forms its canopy. On the exposed side, and likewise at the head of the tomb, are the mutilated remains of numerous small statues; and upon its slab lies the recumbent effigy of the Bishop, pontifically habited, in the attitude of prayer, with a mitre on his head, which rests on a pillow. The drapery and the features of the face have been barbarously disfigured, as have also those of the two less distinguished Ecclesiastics, which, although more protected, are less perfect than any other monuments in the Cathedral. The front of the Screen appearing towards the Nave, presents four divisions unequal in width,

* The terms *Saxon* and *Norman* have hitherto in this work been applied indiscriminately to the circular style of English Ecclesiastical Architecture, but in every instance the *latter* is to be understood; as the remains of *Saxon* Architecture, if any really exist, are very few and inconsiderable.

which

which are appropriated as above described. At the head of the figure near that of Bishop Gower is a square compartment filled with perforated tracery; and over it is a large and elegant niche with a bracket. Every division of the Screen is separated by a handsome buttress and pinnacle, which terminates under a richly-carved cornice. All the arches covering the tombs correspond in design, excepting that the two external arches before the monument of Bishop Gower have the additional ornaments of crockets and finials. In the Northern division of the front of the Screen are the insulated single columns and curiously carved capitals of three niches, resting on a cornice, and the bases of the columns upon heads of warriors in helmets of chain-mail. At the North angle of the Screen is an elegant pannelled flying buttress and pinnacle, rising to the height of the canopies which once belonged to the row of mutilated niches, and which it is probable were demolished when the grand, but also mutilated canopy of wood, enclosing the rood-loft, was built on the stone parapet. A range of fifteen small arches, filled with elegant and uniform patterns of tracery, the brackets upon which they rest, and the pannelled springers of the overhanging roof, are the remains of the sumptuous parapet which crowned one of the most remarkable and superb designs to be found in this country.

In the absence of unequivocal authority, we are left to conjecture whether Bishop Gower adorned the other parts of his Cathedral with some of the more perishable specimens of carving, but equally choice as those belonging to the Screen and Rood-loft. The roof of the Nave, and the appropriate fittings, which line the walls of the Choir, are works combining exquisite beauty. The former, indeed, of these, was built in the 15th century; but the elegant Throne and the adjoining Screen in the Choir are probably more ancient, and exhibit so much beauty in the design and execution of their profuse but tastefully dispersed ornaments, that, if not built during the prelacy and through the munificence of Bishop Gower, they were constructed not many years after. The carved roof in the Nave is flat, and, according to the usage of the period in which this Cathedral was built, composed of timber, having originally been covered on the outside with a high pitched roof; but this has long been sunk to the level of the parapets. The beautiful brackets sustaining the main beams rest upon the single and clustered pillars of Norman workmanship in the piers of the gallery story. Every beam is subdivided into three arches; and the larger transverse beams also having arches, their concentrated springings terminate with elegant pendant brackets. The principal and intermediate cross-beams, and all the numerous arches, are composed of mouldings, and enriched with ornaments, whose delicacy, together with

with the handsomely-perforated spandrels, exempts this noble canopy from the appearance of heaviness, while the ingenious and picturesque distribution of the rafters in the compartments between the beams, increase the beauty of the general design. The roof of the Choir is plain, but elegant. It rises to a point in the centre, and is principally sustained upon strong beams and arches, which spring from brackets attached to the walls. Numerous large and small ribs subdivide the intermediate spaces of the sloping sides into compartments, every intersection having a curiously-carved boss. The beauty of this roof is considerably impaired by arches which have been added to strengthen the ancient beams, and which in part rest on single slender columns in the piers of the windows.

Although the stalls and their superadded galleries occupy the area of the Tower, and do not extend into that portion of the fabric *Eastward* of the intersection of the body with the Transepts, yet, that the whole extent, from the screen at its entrance, to the triple windows over the Altar, may with propriety be named the Choir, is quite certain; and it should be remarked, that the handsome wooden screen dividing it from the service part of the Choir, on the East side of the Bishop's Throne, is a relic of antiquity that will no where else in this Country be found perfect. The fronts of the stalls and galleries are ornamented with richly-carved compartments and tracery; and the head of each stall, under the groined canopy, is filled with a diversified pattern of tracery, and is perforated. The screen near the Throne is composed of a range of uniform arches, divided into smaller compartments with elegant tracery, surmounted by a cornice and battlements. A wide open arch occupies three compartments in the centre of the Screen, and a smaller door-way leads to the Throne, which stands before one of the great arches on the South side of the Choir, and is enclosed by a fence joining the Screen, being carved with corresponding pannels. The magnificent canopy of the Throne rises from the eight pillars of its basement in a pyramidical form of very beautiful proportions: a centre and two side divisions compose its design. The roof of each division is groined, the centre one giving support to an octagonal turret, which presents before every face an elegant canopied arch, and having at every angle a pinnacle and flying buttress, which join and support a lofty square turret, separated by a cornice into two nearly equal spaces, with plain pannels in the lower; but, in the upper compartment, arches and canopies, with pinnacles at the angles: over this rises the lofty, tapering, and perforated pinnacle, composed of four slender ribs, surmounting the whole. A single arch belongs to the smaller side canopies, having a high pinnacle rising from the roof, and flanked by turrets and pinnacles, which spring from the shafts

shafts of the basement, and complete this handsome and ornamental design. Although the back of the throne is considerably decayed, and its stability dangerously lessened, in consequence of the accumulated rubbish and increasing damp since the walling-up of the arch which formerly laid it open to the side-aisle, yet the pinnacles, arches, crockets, finials, and the numerous carved ornaments which enrich the whole, remain in good preservation.

The Transepts, the walls of which are not less ancient than those of the Nave and Choir, are not now distinguished by any very curious architectural features. Ever since the disuse of the Chapter-house, and the demolition of the side-aisles of the Choir, these portions of the Cathedral have become desecrated; and the condition of the windows, walls, and pavement, evince the injury and neglect to which they have long been subjected. The side-aisles of the Nave are separated from the Transepts by walls which contain small door-ways; the one in the North aisle is Norman, inclosing a semi-quatrefoil arch. It has before been observed, that the windows in front of the South Transept are inclosed within a large Norman arch: this arch, on the inside, is deeply recessed, and the double windows in the basement appear to have been covered with a groined canopy, and to have belonged to an oratory, which is now wholly demolished, with the exception of some small portions of the ribs. In the Eastern side of both Transepts are three large pointed arches, which were walled up after the dilapidation of the Chapels, Chapter-house, &c. and in the West walls of the Transepts are two Norman windows. At the back of the stalls in the North Transept is a mutilated fragment of a beautifully-carved and ornamented wooden screen, inclosing a small space, which is sometimes called the *Penitentiary*, doubtless because the screen contains some small perforations, which are of various and ornamental shapes.

A door-way, approached by a flight of stone steps in the North aisle of the Choir, leads to an apartment once distinguished as the Chapter-room, but which is now called the School-room. It has been divested of all its venerable fittings, and is therefore no longer an object of curiosity. Over this is another room, which we may conjecture to have been formerly used for a *Library*, or *Scriptorium;* and beneath the Chapter-room is a handsome Chapel, which formerly opened, through an arch, to the Transept. The chapel is groined with stone, and has slender pillars, with carved capitals, in the sides and angles. In the South wall is an elegant double *piscina.* The altar is elevated upon two steps composed of ornamented and glazed tiles; but these are only partially seen amongst heaps of timber and rubbish, which have long occupied this Chapel.

The

The side-aisles of the Choir exhibit ruined walls and arches, dilapidated windows, fragments of groins, and broken columns, among which the ornaments appear to have been very few. The walls were however adorned with numerous arched recesses, containing monuments; and the beautiful chapels opening to these aisles, with lofty arches and elegant screens, give, even in their ruins, a venerable appearance to the assemblage of architecture in this interesting part of the Cathedral. Bishop Vaughan's Chapel joins the East wall of the Choir. Its proportions are those of a double cube, the length extending from the North to the South; but the Altar is on the East side, and is distinguished by two very large and superb niches, and two square apertures, looking towards the altar, in the Lady's Chapel. Clusters of slender columns in the angles, and others in the side walls, the former rising from the pavement, the latter resting on brackets, carved with angels, support the roof, which is of stone, and of matchless elegance. It consists of only two divisions; and the numerous slender groins which compose its vaulting, diverge from their springers in the form of a bracket, and meeting in the centre, admit in the spandrels formed by their semicircular curves, two large circles, which contain shields carved with the arms of England and those of Bishop Vaughan, surrounded by eight quatrefoils within circles. The carved ornaments of this Chapel are truly exquisite, and as perfect as when first executed; but the screens and arches being exposed to the weather, are partially mutilated. The pavement and altar-step are broken and uneven, and the lower part of the walls and niches are discoloured and corroded.

Two pointed arches in the South, and two in the North aisle corresponding, admit you to the groined Vestibule, or Ante-chapel of the Lady Chapel, to which it opens through two lofty and elegant, but plain arches, supported on a column. The dilapidation of the Lady Chapel, which exposed these arches to the weather, together with the pressure of the superstructure, has caused this part of the building to become ruinous; but a ponderous flying buttress having been built, to counteract the pressure of the walls and arches, the entire destruction of this aisle has fortunately been prevented. The absence of ornaments in the exterior of the Lady Chapel appears to have been fully compensated by the elegant enrichments which have belonged to the interior of this well-proportioned room. It was originally covered with a groined roof, which remained almost entire so lately as the conclusion of the last century, when the whole fell down, and covered the pavement with its ruins. Several curiously-sculptured bosses, or key-stones of the groins, are preserved in the Ante-Chapel. The springers of the groins, and the columns upon which they rest, are attached to the side walls, which have sustained considerable injury; and though formerly ornamented with several elegant monuments and three canopied

canopied and highly-decorated priests stalls in the basement part, and handsome windows in the superstructure, now present a mass of ruins of broken arches and pediments, columns, tracery, and other ornaments. A stone seat extends round the interior of the Lady Chapel.

The tombs of the illustrious dead, which, at different periods, have been buried within the walls of this ancient Cathedral, are very numerous; but so extensively have they been injured and defaced, that only a very few of them can with accuracy be said to belong to those personages whose names they bear in the modern histories of this Church. Some of the most elegant, and perhaps the most interesting among the effigies, are not ascertained, and the translation of several figures to vacant recesses, and the removal of others from their original stations into obscure positions, have given rise to so much confusion in their appropriation in this, as indeed in many other ancient churches, that the description of them is attended with difficulty as well as uncertainty. Several monuments have already been described. In the centre of the Choir, before the steps leading to the High Altar, is the grand Altar tomb erected to the memory of Edmond Tudor, Earl of Richmond, removed hither with his remains, from the monastery of the Gray Friars at Cærmarthen. It is built of a dark grey polished marble, and is covered with a slab, which formerly contained a figure, and shields of arms in brass, and had an Inscription on the edge, but all these have been destroyed. The larger compartments in the sides and ends are separated by pannels, and ornamented with lozenges, enclosing quatrefoils, which surround a shield in the centre, on which were once fixed brass plates with the arms.

The Shrine, or rather the Tomb of St. David, is placed under an arch on the North side of the High-Altar; and is perhaps the most ancient monument in this Cathedral. Its peculiar design and its antiquity have doubtless contributed to affix the name of the Patron Saint to this plain memorial; although it might with equal probability have been assigned to the builder of the Cathedral, Peter de Leia, as it occupies the position in the Choir which is frequently chosen by its founder; it is certainly not less ancient than the fabric by which it is enclosed. A plain marble slab covers the tomb, in the front of which are three pointed arches, and four quatrefoils, pierced, and corresponding with apertures in the other side towards the aisle, the body of the tomb being hollow. In a low wall or screen resting on the slab of the tomb, and facing the Choir are three elegant canopied niches of the age of Edward III. which formerly rested on insulated columns, and covered three figures painted on the wall, but which are now wholly obliterated.

The recumbent effigy of Bishop Anselm, and the one improperly atributed to Bishop

Bishop Jorwerth, rest on low tombs near each other, on the South side of the High Altar. The tomb of the former is ornamented with six *trefoil* arches, but that of the latter is plain, and supports the mutilated figure, which is episcopally habited, and has a crosier and mitre. The head rests on a pillow, and the right hand lies on his breast. Bishop Anselm's effigy is one of the most ancient, and assuredly one of the best and most perfect specimens of sculpture in this Cathedral. The canopy over the mitred head, consisting of a *trefoil* arch, with angels at the sides holding scrolls, bears the following inscription:

Petra Precor dic sic,
Anselmus Episcopus est hic.

At the feet are two small dogs; from the mouth of one issues a branch and leaves, the other grasps the crosier, the head of which is carved with an elegant wreath of foliage. The right hand of the figure is laid on the breast, with two fingers extended.

An arch on the South side of the Choir, and the corresponding arch on the North side, are filled with two monumental figures which are usually regarded as having belonged to Prince Rhys, and Rhys Grug. The former, on the South side, is covered with a canopy which springs from a superbly-carved screen of oak, and both figures rest upon modern-built and plain tombs. These interesting but mutilated effigies are well sculptured, in the style of the 15th century, and are by some Antiquaries regarded as the monuments of a branch of the Tudor family; a conjecture equally unsupported by evidence with that which attributes them to the Rhy's. They are clad in armour, and on the breast of each is carved a lion rampant, one of which bears the *label.* Both figures wear pointed helmets; the head of one rests on a casque, the other on a pillow, and the feet rest upon lions. The belts are beautifully carved and ornamented, in one of which a *rose* is the prominent device.

Under the Easternmost arch on the North side of the High Altar, is the monument of Treasurer Lloyd, consisting of a large arch supported on columns, which forms a canopy over the recumbent figure. In the basement are two kneeling figures, now headless.

The North and South aisles extending from the Transepts, and before the entrances to Bishop Vaughan's Chapel, and to the Lady Chapel, are each separated, at the extremity of the Choir, by a wall and a pointed arch. The most Eastern portion of either aisle had originally an Altar, but both are destroyed, although the two water-niches remain entire in the side walls. These aisles are filled with monuments; and although several of them once belonged to other parts of the Church, yet almost every division of the sides was formerly occupied by a figure or a cano-

a canopied recess; but the disregard for such interesting memorials which followed the Reformation, has occasioned the removal of some of the recumbent figures from their graves to the vacant canopies of other monuments which had been wantonly destroyed. The principal monuments in the South aisle of the Choir are, one on the North side and another on the South side towards the arch at the East end. Both contain figures in Ecclesiastical dresses, and both are said by different Antiquaries to belong to the celebrated Giraldus de Barri. The arched canopy which covers the figure under the window, and the tomb upon which it rests, are apparently not less ancient than the wall of the aisle, but the figure has been removed from some other situation. The finial which terminated the canopy, and the concentric arches and rosets which ornamented it, are nearly demolished; and the *seven* square compartments containing shields within quatrefoils in the base of the tomb, are very much defaced. The figure, although much mutilated, has been handsome; it is in the attitude of prayer and its feet rest on a lion. The other figure of an Ecclesiastic on the North side of the aisle rests on a mutilated tomb, beneath one of the great arches of the Choir, where a modern recess was made for its reception when the wall was built. We are left to conjecture which, or whether any one of the numerous figures of Ecclesiastics in this Cathedral, is the memorial of Giraldus: the figure belonging to this monument, which was once exposed to the view of the Choir, is clothed in more graceful drapery than its opposite; the head rests on a pillow supported by two angels; at the feet is a lion, and his hands, which are in the attitude of prayer, hold a representation of a heart.

In the South wall of this aisle are two other monuments. The most Eastern is a coffin-lid with a handsomely carved cross and shaft, having an inscription round the edge. Under the adjoining arch lies the figure of an Ecclesiastic, beneath a modern recess. In his right hand is a book which lies on his breast. A fragment of an inscription on the edge of the slab is legible; but the feet of the figure are broken off, and the whole is very much mutilated. Near the entrance to Bishop Vaughan's Chapel, and resting on a pile of stones, are several fragments of a finely-carved effigy of a cross-legged Knight. The head is covered with a helmet of chain-mail, and on the left side rests the shield. In the wall facing the entrance to the same Chapel is an arched recess designed for a monument; it is handsome but mutilated.

The less spacious aisle on the North side of the Choir, and before Bp. Vaughan's Chapel, contains several ancient and very interesting monuments. In the North wall towards the East ends are two tombs; the most Eastern of these is covered with an arch of the ogee form, and contains a figure of an Ecclesiastic: his head is raised

raised on a Canopy composed of a pointed arch, which is ornamented with crockets; and at his feet is a lion. The base of the tomb is enriched with eleven triangular compartments enclosing quatrefoils. This beautiful monument is considerably mutilated; and it should be observed that the effigy belongs to the canopy, having never been removed. A figure of a cross-legged Knight lying on a modern tomb occupies a portion of a large-arched recess in the next division of this aisle. The face of the warrior is wholly demolished; the arms and legs are separated from the body; and the whole is much mutilated. These disjointed relics of a once noble effigy have been placed in their present situation for preservation.

Adjoining the pier of the arch which opens from this aisle to Bishop Vaughan's Chapel, is an ancient tomb enriched with *nine* arched compartments in the front, and supporting a figure; but which is so much defaced that no folds of the drapery, or even the head or feet remain. A few words of the inscription are legible.

In the wall at the back of St. David's tomb, which occupies the entire space of one of the great arches, is a lofty square niche placed between two quatrefoil perforations, which are covered with square labels; and under these, and resting on the pavement, are two arches now walled up. Between this curious tomb and Bishop Vaughan's Chapel are the mutilated remains of two canopied monuments, under two of the arches which formerly opened to the Choir; and still more Eastward may be observed a fragment of a canopy, which clearly shews the alteration and demolition which took place when that elegant Chapel was added to this part of the Cathedral.

Each side-wall of the Lady-Chapel contains, near the Altar, a monument. The one on the South side, although excessively mutilated, still displays a great variety of elegant and finely-carved ornaments in its canopy. The effigy is wholly demolished, excepting a small portion of the head, on which is a mitre, resting on a pillow. Of the tomb on the opposite side nothing now remains excepting the buttresses by which its arched canopy was formerly supported. This is supposed to have originally contained the effigy of Bishop Thomas Beke, who founded the the Lady-Chapel, which was completed by Bishop David Martin.

The uneven pavement of the South Transept now contains, amongst numerous broken grave-stones which are both ancient and modern, only one memorial worth describing. This curious monument consisted when perfect of a sculptured cross, the head of which contains a bust of an Ecclesiastic in basso-relievo; but the features and the lower part of the stone are destroyed. Within the space called the Penitentiary, in the North Transept, are two monuments. One of these is not very dissimilar

dissimilar to the tomb of St. David, with which it may be coeval: it stands under a plain round arch, and consists of a square Altar-tomb, in which are niches and quatrefoil perforations. Over the head of the arch are two small circular holes opening towards the stalls in the Choir. The other is the monumental effigy of an unknown Ecclesiastic, which is covered with a beautiful canopy composed of an ogee arch. The floor of the Penitentiary is nearly covered with the collected relics of monuments which have been destroyed at various periods, or removed to give place to modern gravestone. One of the stones contains the head of a female attired in the dress of the 15th century. Another more perfect grave-stone is the memorial of an Ecclesiastic: his head rests on a pillow, and the neck issues from the stone, on which are *engraven* the lines of the body, and of the hands, which are crossed on his breast. Among the sculptures is a fine representation of the Crucifixion. There are several other basso-relievo's and figures.

A cylindrical spiral stone, commonly called a *Sepulchral pillar* has lately been placed with the above relics, removed from the West end of the South aisle of the Nave near the Font, where it anciently stood. It measures about 2 feet and 8 inches in height, and in diameter at the base 1 foot and 8 inches, and is doubtless of high antiquity: the top is hollowed out, but is very much broken, and in one part of the side are some remains of coarse sculpture.

Bishop Morgan was buried in the Nave of his Cathedral, where on the South side, near the steps ascending to the Choir, is his tomb, supporting an effigy, pontifically habited, and wearing a mitre, the ornaments of which are perfect, though every feature of the face has been destroyed. The drapery is bold and well executed, but the whole figure, which is sculptured in *Caer-fai* stone, has been barbarously defaced. In the side of the tomb exposed to view, are two arched compartments containing three figures of Apostles, in basso-relievo, in each; at the West end, is a grotesque winged animal supporting a shield with the arms of the Prelate; and at the East end a representatiou of the *Ascension*, in which the figure of our Saviour is admirably carved, and remains in good preservation.

Under one of the windows towards the East end of the South aile of the Nave is a monument, containing a figure of an Ecclesiastic (removed from another situation) whose name is unknown; the dress corresponds with that of other effigies before described, and like them, this monument has been wantonly defaced. The canopy is both curious and elegant: it is of a semi-sexagonal form, and is covered with crockets, and has a finial at every point, the whole springing from two buttresses crowned with pinnacles.

Numerous

Numerous as are the ancient monuments remaining in this Cathedral, (and very few Churches exhibit so many interesting tombs and effigies) the memorials in *Brass*, and not one of them entire, are limited to two or three: although we may reasonably conjecture that others have existed; but these, and the grave-stones which contained them, have been destroyed in the various reparations of the pavement, which now presents an irregular mixture of stones, bricks, and ornamented tiles; the last are disposed in handsome patterns, and remain most entire before the High Altar, and before the Screen at the entrance to the Choir. In the centre of the pavement of the Choir, before the Bishop's throne, is a brassless grave-stone; and near the steps leading to the Choir is a double grave-stone, which once contained the brasses of two figures of Ecclesiastics. Near the same place is another ancient grave-stone, and a plain coffin-shaped one within the South Porch.

The Font, standing at the West end of the South aisle in the Nave, is plain but very ancient, and is supported upon a stout central shaft and eight surrounding pillars, which are situated on a high base and three stone steps. Its form is octagonal, having in every face two Pointed arch pannels.

St. David's Cathedral measures in extreme length from East to West 315 feet, and from North to South 148 feet. The height of the Tower is 127 feet.

DURHAM CATHEDRAL.

THE original foundation of Durham Cathedral is of remote antiquity. We are told that the relics of St. Cuthbert, having been removed from the Cathedral of Lindisfarne by the Bishop Eardulf, or Eadred, and by the Abbot, on the invasion of that island by the Danes, under Halfden, in 876, and having been carried about the Country, at length fixed their station upon Dunholme, a high spot of ground overgrown by a thick forest. Here a sanctuary was built for their reception, and at length a Church of stone raised and dedicated by Bishop Aldwin. This building after a short time was replaced by a larger, and in the course of events the more rude works of earlier periods were demolished, and structures of increasing size and elegance raised, till the time when the noble edifice which now adorns the City was raised by Bishop William de Carilepho. In the room of a Church of small extent, this Prelate laid the foundation, and built a great part, of this stupendous Cathedral, placing in the Monastery regular canons in the room of seculars, who had occupied it before his arrival. The work was begun in August 1093 with great ceremony, the foundation being laid in the presence of Malcolm, King of Scots. The founder died two years afterwards, leaving the Cathedral to be finished by his successor, Ranulph Flambard, who was Bishop 29 years: he carried on the work with great rapidity. After some years from the completion of the Cathedral by Bishop Flambard, according to the original design of his predecessor Carilepho, Hugh Pudsey, who was consecrated Bishop in 1154, built the Galilee to the West front, shortly after his appointment to the See. This addition was probably made in consequence of there being, before his time, no Lady Chapel belonging to the Cathedral to which women might have access. According to history, a Chapel for this purpose was founded at the East end of the Cathedral, and partly erected; but the situation being "unacceptable to holy St. Cuthbert, especially for the access of women so near his Feretory," the work was discontinued, and a similar building erected at the West end, afterwards called the Galilee, or Galilley.

The exterior of Durham Cathedral is strikingly grand from its situation, which is very commanding, being built on elevated ground towards the South-west of the City. The Saxon, or Norman, is the prevailing style of Architecture, exhibiting great simplicity.

simplicity. No part of the venerable exterior deserves more attention, or combines more interest, than the West front. Independently of the Galilee, the handsome proportions of the Towers, the ranges of windows and arches, and the mixture of the Saxon and Pointed styles, are peculiarly fine. The centre of this elevation is principally filled with a large Saxon arch, originally the West window, but this was altered, and a Pointed arch introduced, in 1350. Over it is a range of ornamented Saxon arches, and a pediment. The lower parts of the Towers are plain, having only a single window in each division of the sides between wide buttresses, and the upper halves of the Towers four irregularly-proportioned ranges of arches, alternately Circular and Pointed. These portions of the Towers were either rebuilt or repaired under Prior Hugh Darlyngton, about the middle of the thirteenth century. A modern perforated parapet and battlements, with pinnacles at the angles and sides, have been added to the Towers, as well to increase their loftiness as to alter the original straight parapet. The Galilee was built in 1153, and is attached to the West front immediately under the window, extending the width of the three Aisles, and is of proportionable length. It forms a noble buttress and defence to this part of the Church against the gradual decay of the steep bank of the river, close to which it was built. Its solid foundation, and the ponderous arches, buttresses, and masonry in the basement, have given it security against the decay of ages. Nor is this celebrated building peculiar only from being the most perfect in England, but for the double purpose which it serves. It consists of five Aisles, which gradually decrease in height, on either side, from the centre. Each Aisle has a window at the West end. On the North side was the original entrance. Under the windows of the front are some small single and interlaced Saxon arches, and lozenge-shaped compartments: these, and some other ornaments towards the basement, are placed as the irregularity of the width and sizes of the buttresses admit. The North side of this Cathedral is very magnificent. The Architecture of the Nave partakes of the simplicity and handsome proportions of the lower parts of the Towers. It has three ranges of windows, with wide piers and flat buttresses: in the basement are two arches in every division. The chief entrance to the Cathedral is on this side, by a grand though not very enriched Saxon arch, which is inclosed by a cornice, pediment, and turrets and pinnacles at the sides, of modern construction. Yet its original superstructure was not coeval with the Doorway; and was probably added in the thirteenth century. The North Transept is of Saxon Architecture; the front has been altered, and is more enriched, having a large elegant window, about the age of that at the West end. In the spandrils

above

above this window are two circular niches with figures. This Transept has a turret at each angle, but of unequal proportions; that at the North-west is octagonal, having three ranges of arches; the other is square, and very small, having similar decorations. The Tower over the centre is ponderous, but of elegant design. It was begun by Prior Melsonby, in the thirteenth century. On each side are two elegant windows, divided by niches. The buttresses at the angles likewise have niches. The additional part of this Tower bears a similar character to the more antient, having double windows in the sides, but these are less handsome: on the summit are battlements, but no pinnacles. The exterior of the Choir is little inferior in design to the Nave. Its windows in the upper and lower tier are Pointed, and this alteration was probably extended through the Cathedral in the middle of the fourteenth century. With the Choir terminates the Saxon Architecture, the original East end being taken down, and a more extensive addition made to the building, in an early period of the Pointed Architecture, and it now forms one of its chief beauties. The East front is more extensive than the three Aisles of the Choir, and have the appearance of upper Transepts. Within this part are the celebrated nine Altars. The North end is very handsome, having a magnificent window, and large octagonal turrets and pinnacles at the angles, on one of which is a curious basso relievo. Of the East end the chief feature is a large Catherine-wheel window under a pediment in the centre; but the whole of this front was rebuilt by Mr. Wyatt. The dwelling buildings were towards the East side of the Cathedral, and connected with its walls. The Cloisters join the Nave, and inclose an area of about 150 feet square. In the centre is a base of an octagonal stone conduit. Towards the South of the Cloisters remains a noble Crypt of three Aisles under the Refectory, which is now used as a Library. The Deanery occupies the site of the Prior's Lodgings. The Kitchen belonging to the Monastery is octagonal, and now connected with the Deanery. Several Offices attached to the Kitchen remain perfect on the West side.

The interior of Durham Cathedral is magnificent. The Nave is beautifully proportioned, and the ranges of ornamented Saxon arches very noble. At the West end remains the original entrance used before the Galilee was built, which is separated into five Aisles by two ranges of light semicircular arches and clustered columns. These were never designed to be vaulted with stone, but have flat timber roofs. At the East end of the centre Aisle was the Altar of the Holy Virgin, and near it that of Bishop Thomas Langley, who repaired this part in 1406. His tomb remains in the centre of the Aisle. On one side is the Altar of Our Lady of Pitie, and

and in the corresponding Aisle the tomb of Venerable Bede. The Nave, viewed from its Western extremity, is seen to advantage. The great arches are sustained by large single piers and clustered columns, alternately placed, the former of which have octagonal capitals, and fluted, interlaced, and zig-zag mouldings sculptured upon them; and the latter slender clustered columns rising from the pavement to the Gallery-story, which sustain the stone groins of the roof, resting in the intermediate spaces upon brackets of two grotesque heads. In each division of the Gallery-story are two arches, surrounded by a large arch, the whole unornamented. Above these are triple Saxon windows. The Side-aisles are vaulted with stone. Near the East end of the South Aisle is a door entering the Cloisters, that towards the West is extremely rich and curious. The Font stands near the West end of the Nave. On the South side of the Nave is a handsome but mutilated tomb of Ralph Lord Neville: he was the first layman allowed to be buried within the Church. Near this is a monument to his son John Neville, and adjoining, a gravestone which once contained a fine brass. The four great arches supporting the centre Tower are semicircular, resting upon large piers: the interior is handsomely ornamented, and the roof groined. The Transepts exhibit the same kind of Architecture as that seen in the Nave, but with greater plainness. Each Transept has an aisle on the East side inclosed by screens, which are converted into Chapels; those in the North dedicated to St. Nicholas and St. Giles, St. Gregory and St. Benedict, those in the South Transept to Houghwell, the Lady of Bolton, St. Fides, and St. Thomas the Apostle. At the end of this Transept is a curious old Clock.

The Screen at the entrance of the Choir is modern, and likewise those entering the Transepts from the Aisles of the Nave. The Architecture of the Choirs differ only from that of the Nave in the ornamental parts. Its great arches, and those of the Gallery-story, are plain, and the large cylindrical piers have only the wreathed moulding on some of them. The extreme Eastern division of the Choir differs from the rest, and is very curious, having an arch of a flat Pointed character, and irregularly ornamented, and in the Gallery a large elliptical arch, with three Pointed arches under it. The Altar-screen was erected by John Neville, and is very superb; its pinnacles, turrets, buttresses, and ornaments, are delicate and beautiful. The Stalls are in two ranges on each side the Choir. The magnificent Throne at their extremity was built by Bishop Thomas Hatfield, in 1345, whose tomb and effigy is underneath it. The pulpit on the opposite side of the Choir is modern. In the Altar-screen are two doors, leading to St. Cuthbert's Chapel, in which is the base of

of the Shrine of this the Patron Saint. The Side-aisles of the Choir are entered by doors in the Screens near the Throne and Pulpit. Through a similar Screen at the East end of each of these Aisles is the approach to the nine Altars. This part of the Cathedral is very elegant, built in the early Pointed style. The centre Altar is dedicated to St. Cuthbert and St. Bede; those on the North side to St. Michael, St. Aidanus, and St. Helena, St. Peter and St. Paul, St. Martin and St. Edmund. On the opposite side are St. Oswald and St. Lawrence, St. Thomas of Canterbury and St. Catherine, St. John Baptist and St. Margaret, St. Andrew and St. Mary Magdalen. Over the nine Altars is a Gallery in the thickness of the wall, which extends to the sides of the Chapel. A door on the South side opens to the Cemetery.

The Chapter-house, built by Galfrid Rufus in 1133, was taken down during the repair of the Cathedral about anno 1795. This was an oblong room, with a semi-circular East end, one of the largest and grandest in England. Around the whole basement, ranged in uniform succession, handsome intersecting arches. The groins of the roof rested upon short clustered columns on the side walls above these arches. At the East end was the Throne, a stone Chair, similar in shape to, but less ornamented, than that remaining in the Choir of the Abbey Church at Hexham, in Northumberland. The entrance to the Chapter-house was through a Saxon door.

Durham Cathedral measures from East to West 420 feet, and from North to South 176 feet. The Galilee is 78 feet long and 50 feet wide.

ELY CATHEDRAL.

ELY Cathedral was founded by Bishop Ridel after the middle of the 12th century, and during the influence of the Saxon or Norman style of Architecture, but towards its decline, when its characteristic proportions, its massiveness and plainness, were preserved in the general design; but when the zig-zag in all its variety, grotesque heads and other sculptures, were wholly laid aside for ornaments of a new and more various kind, profusely bestowed on doors and other partial features. How far this Church was advanced by the Founder is not known, but the design of completing it was continued by his successors, and this was certainly effected in the style under which it was begun. The alterations which it subsequently sustained, the rebuilding of the present magnificent Choir and Lady-Chapel, and the peculiarities of this grand Cathedral, shall be the subject of the following pages. The West Front is chiefly occupied by a grand Porch, over which, from the Nave, rises a lofty and noble Tower. On it, at a later period, has been raised an octagonal Lantern. Alternate ranges of large and small arches enrich the sides of this Tower, the lofty proportions of which, increased by the Lantern and Turrets, composed a beautiful and well-proportioned design, with two Transepts intersecting at its base, and opening internally each by a Pointed arch; but that on the North side has been destroyed. The South Transept remains as it was originally built, having at each extreme angle an octagonal Turret rising considerably above the battlements of the side walls, and being, on the West side and end of the Transept, divided into various tiers, all enriched with different kinds of arches and ornaments. The Nave is of considerable length, and, with the Transepts, are of Saxon Architecture; but nearly all their original windows have either been removed for Pointed arches, or filled with tracery, and the parapets terminated by battlements. On the South side of the Nave are the ruins of the Cloisters, which formed part of a quadrangle coeval with the oldest part of the Church. The great Tower in the centre of the Cathedral fell down anno 1322, and the present beautiful octagonal Lantern was built by Alan de Walsingham. It is lighted by numerous small windows, and by four larger ones, with elegant tracery, in the narrow spaces between the roofs of the Nave, Choir, and Transepts. Over the centre of this is a smaller Lantern, with

two

two windows on every side; but it is not so antient, though extremely ornamental at every point of view. The Choir and Lady-Chapel are united under one roof, and in one general design; and this member of Ely Cathedral is not excelled by an equal portion of any Church in England. The design of the East end is extremely beautiful; its proportions, the fine variety of windows, and the buttresses with tiers of niches, cannot be surpassed: the ornaments through the whole are simply elegant, and the mouldings rich and minute. The Side-aisles once corresponded; but the Chapel of Bishop Alcock in the North, and that of Bishop West in the South, have dispossessed them of their narrow windows for two large windows with tracery, destroying the proportions and harmony of the correspondent design. The Side-aisles of the Choir have also been altered at a different period, and so extensively as not to have left one division on either side in its original state. All the buttresses terminate with pinnacles, and flying buttresses stretch over the Side-aisles to support the main walls of the Choir. In conformity with the usual arrangement of the various buildings belonging to a Cathedral, the old Chapter-house was near the Cloisters of this Church, but both *original* structures have been destroyed; and the Architect of the fourteenth century, influenced by the contiguity of other antient buildings, or perhaps induced to vary its position from no other motive but novelty, stationed the new Chapter-house on the North side of the Choir, and, as at York, made the entrance at the North-East angle of the Transept. Its form is a parallelogram, with elegant East and West fronts, which have each a large window, differently designed, surrounded by niches; but the West is the most enriched. Each side has handsome, but smaller windows, between buttresses terminating with pinnacles. Such is the variety and composition of the members of Ely Cathedral. Each style of Architecture is consistent with its peculiar characters; and the combination of the whole perfects a building of great extent and various interest, the study of which affords the highest gratification.

No part of the interior will disappoint expectation, either in the vastness and solemnity of the earlier style, or the splendour and beautiful enrichment of those which complete this magnificent fabric. The West Porch (sometimes called the Galilee) is handsomely enriched with arches; and the door of entrance, resting on light clustered columns, affords a remarkable contrast to the gloom and grandeur of the Norman Architecture in the Nave, an example of this style which, for extent, and the fewness of its alterations, is extremely rare. The arches of each division are without ornaments, and the mouldings which compose them are but few and bold, resting on clustered columns in the grand Arcade, being divided into two smaller

smaller arches in the Gallery-story, and triple openings in the surmounting windows. As our Norman Architects wanted either skill or confidence to groin with stone the spacious Aisles of their Churches, this, and several other Cathedrals, have never had a covering more durable or ornamental than timber, the workmanship of which is solid and plain. The Side-aisles have been vaulted with arches and ribs; but nearly the whole has been altered. In addition to the general correspondence of the design of the Transepts with the Nave, each has, at its extremity, an Arcade or Screen of several arches rising to the Gallery-story, supported by cylindrical columns. The Side-aisles were appropriated to Chapels, and perhaps Offices belonging to the Church, but are now used for other purposes. Among the ornaments which contribute to the enrichment of the Lantern, are the sculptured capitals in the piers of the arches, containing the history of St. Etheldreda. An alteration not less destructive to the effect than to the character and consistency of the building, and the order and harmony of its parts according to its original design, took place in 1770, when the Choir, which, as in many other Churches, extended under the area of the Lantern, was, as in several other of our Cathedrals, altered, and carried through to the East end, without regard to due proportion and the adaptation of one part to another. The distinguishing mark of the termination of the old Choir, and the commencement of the Lady-Chapel, is a large cluster of pillars rising to the roof; and in no instance, where these two portions of the building are united under one roof, is a distinction wanting, either by variety of ornament, difference of design, or a division similar to that of Ely. The Architecture of Bishop Hotham is ornamental and beautiful; and that connected with it, and extending to the East end, is not less so, though it preserves some features of the more antient and simple design which characterizes the East end. The profuse and exquisitely-wrought ornaments of Bishop Alcock and Bishop West's monumental Chapels are distributed over the whole surface of their walls with so much skill and regularity that they must ever be admired; though assuredly less beautiful than the more chaste works of earlier date. In each is the monument of its respective founder. But justness of proportion, uniting richness of ornament, is no where more eminently conspicuous than in the Chapter-house: each window is filled with tracery, and each pier with niches; while the basement is occupied by a range of stall-seats with overhanging canopies, that in the centre, at the East end, being larger, for the presiding dignitary. The inferior ornaments of painting and gilding, and almost the carved stone-work, are nearly obliterated by the white-wash of centuries. The stone vaulting of the roof is diversified by a variety of compartments and the rich sculpture of the bosses at each intersection.

The

The monuments of the illustrious dead, Founders, Benefactors, and Prelates of this Cathedral, are numerous, and will be enumerated, attention being paid to their situation. Bishop Hotham rested in the centre, beneath the part of the Choir he rebuilt. Eastward of this was a gravestone to the memory of Prior Crauden; on the South side of which stone are those of Bishop Cox and Bishop Goodrich. Before the old High Altar were six gravestones; the most northward belonging to Bishop Keten, and the remaining five to Bishop Balsham, Bishop de Fontibus, Bishop Walpole, Bishop Orford, and Dean Tindal. On the North side of the Choir, attached to a cluster of pillars, was the tomb and figure of Dean Cæsar. On the same side, under an arch, the monument of Bishop Redman; and before it, in the pavement, a memorial to Dean Moss. On the North side was placed the monument of Bishop de Luda; and the gravestone of Dean Steward under the great arches of the Choir; and towards the centre, opposite the former, a stone to Dean Bell. In the South Aisle of the Choir are the monuments of Sir Mark Steward, Sir Robert Steward, and Bishop Heton. Eastward of all these were the monuments of Bishop Kilkenny, Bishop Patrick, Bishop Moore, and Bishop Gray, on the North side. Those of Bishop Barnet, Bishop Fleetwood; and Tiptoft, Earl of Worcester, on the South side; and the gravestones of Bishop Northwold and Sir William Thorpe in the centre. In the South Aisle the monuments of Bishop Gurney and Bishop Laney; and on the same side, near the East end, the monument of Bishop Luxemburgh. Of this fine assemblage of monuments, those of Bishop Kilkenny and Bishop Barnet are the most antient, while those of Bishops de Luda and Hotham are the most beautiful. The monuments of Tiptoft and Bishop Redman are very sumptuous; and those of Cardinal Luxemburgh (a Bishop of this Church) and Bishop Gray very handsome.

Ely Cathedral measures in extreme length from East to West 535 feet, from North to South at the Transepts 190 feet. The height of the Western Tower is 215 feet; and that of the Lantern in the centre 170 feet. The length of the Chapter house is 114 feet, and its breadth 60 feet.

EXETER CATHEDRAL.

THIS Cathedral claims its origin from King Athelstan, who, in the year 922, founded a Benedictine Monastery, and dedicated it to St. Mary and St. Peter. It is said to have occupied the ground on which the Eastern part of the present Church stands. This establishment was, however, soon after its settlement, disturbed by the Danes who invaded this part of the Country; the Monks were driven from the Monastery, and it lay neglected till the pious King Edgar restored the buildings, placing in them new Monks, and making Tideman, who was afterwards Bishop of Crediton, their Abbot. This establishment was likewise of short duration, for the City being taken by Swein, the Danish king, in the year 1003, was burnt, together with the Monastery. King Canute became a great benefactor after his settlement on the Throne; he not only restored the conventual buildings, but re-erected the whole, or a great part, of the City. About 30 years after the third settlement was fixed, Edward the Confessor visited Exeter, and transferred the episcopal seat from Crediton to this City in 1049, appointing Leofric, who had been very instrumental in its translation, and who was Lord Chancellor of England, to be first Bishop. This Prelate made great improvements in the Church, and erected more commodious buildings for the clergy than he found on his arrival. He died about anno 1073, and the spot of ground in which he was buried is now included within the South Tower. Bishop Warlewast, about 1112, enlarged, or probably rebuilt his Cathedral, for before his time it was a very small structure. We are not acquainted with the extent of Bishop Warlewast's edifice, no part of this Prelate's work remaining but the two Towers of the West front, forming the Transepts to the present Cathedral.

This noble edifice is a subject of curiosity and great interest: of the former, from the circumstance of its having two uniform Towers converted into Transepts; and of the latter, from the chaste and beautiful display of the Pointed Architecture of the fourteenth century. Chichester, who succeeded Warlewast, and died in 1150, and the Bishops Robert Warlewast, Bartholomew of Exeter, and John the Chantor, were the chief benefactors to the Cathedral after the dilapidations it suffered in the siege of the City by King Stephen, in 1138. These restorations were finished by Henry Marshall, who was made Bishop in 1191. This Prelate completed the edifice, and

no

no material alterations took place till the accession of Quivil to the See in 1280, when the body was begun to be rebuilt in a different style of Architecture. The Cloisters were likewise founded, and the succeeding Bishops carried on the work till the whole was completed. Bishop Brentingham, the successor of Grandison, who died in 1369, was a great benefactor; in his time the Cloisters were finished, and about the same period the East window was built. Few additions or alterations were afterwards made to destroy the uniformity of the grand design planned by Bishop Quivil, and which was strictly followed by those who carried on the noble work.

The West front is grand and massy, the proportions corresponding with the three aisles of the Nave, having a pediment on the centre with sloping sides. The original grand feature was the window, and it now forms a great beauty of the elevation, though its proportions are reduced by the additional screen attached to the lower part. The chief distribution of tracery is within a circle filling the arch from the springing to the point. In the centre of this is a smaller circle, and within it and around it are quatrefoils in circles. In the lower part of the tracery are two ogee arches, receiving their curvature from the great circles which they sustain: these are subdivided each into four compartments, and the mullions terminate in handsome intersecting tracery. In the pediment above this is a small elegant window, admitting light and air to the roof, and over it a nich and pinnacle. The sloping sides of the front have a range of compartments, and a pinnacle at each angle. Before the addition of the Screen by Bishop Grandison, which from its splendid enrichments gives beauty and grandeur to the design, plainness characterised the West front, but its ornaments were suitable to the style, and agreed with the rest of the work coeval with the front; the most elaborate enrichments being in the tracery of the windows, and these were unlimited, and as beautiful as various. The appendage of Bishop Grandison receives no diminution of its magnificence from the union with a comparatively plain front, or the more antient work any loss of its chasteness and originality. This Screen extends to the buttresses which support the walls of the North and South aisles. It is in three divisions, their proportionate widths agreeing with those of the front. The decorations are not uniform. The three doors have Pointed arches, the centre surrounded by a square entablature, and is the largest opening. Two projecting piers form the divisions, having on their summits within the battlements pinnacles and flying buttresses. The front of this Screen consists wholly of niches, and their appropriate ornaments. Above the doorways is a series of thirty-five niches, the centre having 13, the buttresses four in each, including the returns, and each side six. Beneath

these

these are two ranges, placed as the irregularity in the widths of the piers and doors admit; their canopies are elegant, and sustain the brackets for the figures. The lower parts of the screen are mutilated, and all the figures have received their share of violence; those in the basement are very much defaced. On the most Southern of the three Porches are bestowed the richest sculptured decorations. Between the North and centre doorways, within the screen, is the now desecrated Oratory of the Founder, arched in stone, and having a large sculptured figure representing the Deity in a sitting posture, crowned with Glory. An ornamented arch fills the East wall, having on one side a water-nich. Some very imperfect sculptures of winged figures remain on the South side, and the windows in the West end still retain vestiges of ancient painted glass.

The Architecture throughout the Exterior of this Church is massive. At the period of its re-edification near the close of the 13th century, a striking change was made in Pointed Architecture, tending towards a style of enrichment never before practised. The incorporation of new embellishments with the simply elegant design (whose characteristic features were wholly lost in the splendid works executed at a more advanced period of the 14th century) are here observable; and so striking a contrast appears between the slender Purbeck pillars, their plain circular capitals and trefoil arches, and the rich traceried windows by which they are surmounted, that we are at first sight inclined to believe that a subsequent alteration had taken place, though a careful examination leaves no doubt of all those members being coeval.

The ailes are supported by strong buttresses, and terminate their walls in battlements, having handsome pinnacles. The design of the North Porch is grand, and its carved pediments and ornaments very bold. Turrets of peculiar elegance flank the East end, and the sides of the Choir are adorned with several small Chapels: but the Episcopal Palace (portions of which are extremely ancient and curious), the Chapter-house, and Cloister area (for all its buildings are destroyed), extending before the South side of the Cathedral, close that part from general observation. Recent alterations have, however, exposed some remains of the Cloister arches, which appear to have been in the style of the 13th century, and were doubtless very beautiful; and we are now gratified with a view of the Chapter-house, and the contiguous Tower or Transept, free of the unsightly appendages by which they have long been defaced. These Towers are unquestionably the noblest structures of their age in England. Excepting towards the basement, which is plain, the four sides of each are covered with Norman arches, single, intersected, and differing in size and arrangement; all are ornamented with zig-zag, and the Southern remain perhaps the

most

most perfect; to this Tower have been added a battlemented parapet and turrets, but on the other a tier of arches has been rebuilt, and corresponding square turrets on the angles.

A uniform, beautiful, and chaste design from one extreme to the other claims the spectator's admiration on his entrance through the Western Porch. A stone roof of unequalled elegance covers the broad aisle of the Nave and Choir, uninterrupted by the great pillars and arches of a Lantern Tower, a feature in this Cathedral, and obviously this alone, unnecessary. Seven arches in the Nave, and as many in the Choir, resting on clusters of slender Purbeck columns, separate and adorn the aisles. A narrow arch is formed in the pier on each side of the Choir near the Transepts, and the two most Western arches in the Nave are less spacious than the rest; these are the only exceptions to uniformity in this magnificent arcade. The Gallery story, containing four arches in every division, enclosing trefoils, is surmounted by large and beautiful windows, filled with tracery of various patterns, alike on both sides. The slender pillars, which give support to the groins, rest on large conical and finely carved brackets, depending on the capitals of the great arches. On the North side of the Nave, and in the division of the Gallery story facing the Porch, is the Minstrel's Gallery, containing in its front twelve elegant niches, filled with figures playing on Musical Instruments. On the South side of the Nave is a beautiful but mutilated Tomb, bearing the effigies of Hugh Courteney Earl of Devon and Margaret his wife; and in the pavement near it, the figure in brass of Sir Peter Courteney, who died A. D. 1409.

The Towers have been so skilfully enlarged, by the additional breadth of the lateral aisles of the Nave and Choir, that they perfect the elegant uniformity of the interior. We view with admiration the two lofty arches which have been opened in the ponderous walls of these Norman Towers, without occasioning instability or the least fracture in any part: and the lapse of more than *five Centuries*, attests the skill and judgment of the great Architect whose bold plan was so ably executed. In each Transept is a beautiful window, having ornamented parapets at its basement inside, and battlemented parapets on the outside. The screen before the Choir is ancient and handsomely ornamented, but the three arches in its front are certainly not elegant: they are of the ogee shape, and rest on clustered columns of Purbeck marble; over them are eleven arched pannels containing paintings, and between them in the spandrils two patterns of foliage, far surpassing in size, richness, and beauty, all others in this Church. The Stalls in the Choir are modern and mean, but those used by the officiating Priests on the South side of the High Altar,

Altar, and constructed of stone, are ancient and exquisitely beautiful. The Bishop's Throne, placed at the foot of the Stalls in the Choir, is very magnificent. This sumptuous fabric of wood rests on four buttresses, and as many clustered columns of stone; the former support the pillars of the superstructure, the latter sustain the principal arches, and their tapering pediments. A lofty turret and pinnacle rising to the roof complete this design, which for elegance of ornaments and delicacy of execution cannot be surpassed. The Throne is said to have been built by Bishop Booth in 1466, but it is doubtless of higher antiquity, and exhibits a style of Architecture very superior to the works of that period. The Altar-screen was built A.D. 1819. It is constructed of stone, and its numerous ornaments are well carved.

Two arches beneath the East window, which contains tracery discordant from the style by which it is surrounded, open to the aisle which intervenes between the Choir and Lady Chapel, that magnificent portion of the edifice which has long been closed from public inspection, but which, through the good taste of the Reverend Dr. Fisher, the Sub-dean, was in 1820 cleared of its cumbrous furniture. Four elegant arched recesses were discovered; one on each side is vacant, the others contain monumental effigies of high antiquity and interest: both are of Bishops in their proper vestments. The one towards the North lies on an ornamented tomb, and is carved on the surface of the slab; the other resting on a plain altar table is a bolder sculpture, and perhaps less ancient. Three handsome Stalls for Priests, and a piscina, have also been exposed to view. Four windows in the sides, and a more spacious and magnificent window at the East end, adorn this beautiful room. The groins rising from clusters of columns attached to the side walls, spread over the vault in an elegant and rich, but not confused pattern of tracery, having carved bosses at every intersection.

The Lady Chapel, the small Chapel of St. Gabriel on its South, and that of St. Mary Magdalen on its North side, are separated from the aisles by screens, and opened to each other by side arches, each containing a magnificent Monument: that on the South side of the Lady Chapel, belonging to Bishop Walter Bronescomb; the opposite to Bishop Edmond Stafford, Lord Chancellor of England, who died in 1419. They are nearly alike in design and very beautiful. The effigy of the former is one of the best specimens of sculpture in this Church, He is episcopally attired, wears a mitre, and holds a crosier in the left hand; the whole is superbly painted and gilt. The effigy of Bp. Stafford, carved in alabaster, is greatly defaced; he wears a mitre, but holds no crosier; the hands are joined in prayer.

The

The Monumental Chapel of Bishop Oldham in the East angle of the South aisle of the Choir, and that of Sir George Speke, Knt. in a corresponding situation in the North aisle, are covered with a profusion of ornaments, and enclosed by sumptuous stone screens, nearly alike in design. The Prelate lies on a tomb within an arched recess. This monument is carefully preserved by Corpus Christi College in Oxford, to which Society the Prelate was a most liberal benefactor. But the tomb of Sir George Speke is injured and neglected, and his Oratory converted to a Porch, a door-way having been broken through the East wall. Under an arch in the side wall lies the effigy of the Knight, clad in armour, resting his head on a casque, and his feet on an animal. The principal ornaments of this monument are blank shields, and shields of arms, among which appear those of Speke, Courteney, and Oldham.

The handsome tomb of Bishop Walter Stapledon, Lord Treasurer of England, who was the founder of Exeter College in Oxford, on the North side of the High Altar, consists of an altar-table, supporting an effigy and a canopy richly carved, and ornamented with painting and gilding. Beneath the adjoining arch are two altar-tombs, of which the most ancient and plain formerly contained a figure in brass. On the other is written an Inscription to the memory of Bishop William Bradbridge, who died in 1578. Westward of the last is a very curious monument ascribed to Bishop Henry Marshall, who was consecrated A. D. 1191, and died in 1206. On the sides are circular recesses containing figures, surrounded by beautifully carved foliage. The effigy on the top is represented lying in a recess, and is an interesting specimen of the sculpture of that early period.

On the South side of the Choir are two altar-tombs. The most Eastern is plain and very ancient, containing in its slab of highly-polished Purbeck marble, the head of a Bishop mitred within a circle, both of brass. The other tomb preserves the memory of Bishop John Wolton, who died March 13th 1523.

The sides of the Choir, and the arches leading to St. James's Chapel towards the South, and St. Andrew's Chapel towards the North, are enclosed by sumptuously ornamented screens of oak. St. James's Chapel is groined in stone, and formerly contained two altars. A large and beautiful arch, surmounted by a pediment, and supported on pinnacles, occupies one side of the room, but its former use is unknown. In the aisle, beneath canopies, are two recumbent effigies of warriors, cross-legged and armed, coarsely sculptured. The Chapel of St. Andrew on the North side of the Choir corresponds with the former in design, and like that has had two Altars, whose water niches are remaining. Beneath its principal window

dow is an elegant canopy of three arches and pediments, divided and supported by slender buttresses: the floor having been raised, the basement is hidden from view. In the wall of this aisle are three monuments. One near the Chapel, whose owner is unknown, has a recessed arch, enclosing an emaciated figure. The next monument is profusely rather than elegantly ornamented, and has an Inscription in memory of "Master Anthony Harby, Esquier, who died the xvii daye of Maye, A°. D'ni 1564." Near this is a lofty crocketed canopy covering the figure of a Knight cross-legged, holding a shield, and drawing his sword from its scabbard. At his head is the standing figure of a Knight, and at his feet, the fore-part of a horse, and a man holding the bridle in one hand, and in the other a staff.

The Chapels in the Transepts, enclosed by handsome and corresponding stone screens, are groined, having windows in the sides, and in the South wall of each a beautiful water niche. In one angle of the South Transept is a ponderous altar-tomb, eight feet long, ornamented with circles containing quatrefoils. Some relics of very ancient, and several of very modern, monuments, have been collected and placed in the shape of a canopied tomb, which now bears this *semi-antique* Inscription, "Leofricus, the first Byshoppe of Exeter, lyeth here." In the North wall of St. Paul's Chapel, under an arched recess, is a grave-stone inscribed to the memory of *Wm. Pylton, Canon Residentiary, Secretary to King Henry the 4th, &c.*

On the floor is a grave-stone in memory of *Henry Gilbert*, a member of this Church, who died April 11th, A.D. MCCCCCXXIIII.

The Oratory of "WILL. SYLKE," near the North-east angle of this Transept, is enclosed by a stone screen, built perhaps at the beginning of the 16th century, and agreeing in style with that of Bishop Oldham's Monument. Some of its Sculptures, particularly the descent from the Cross, merit particular observation. The tomb is fixed under a canopy in the base of the screen, and supports an emaciated figure in a winding-sheet. In this Transept is preserved a celebrated *clock*, the gift of Bishop Courteney.

Exeter Cathedral measures in extreme length, from East to West, 408 feet, and from North to South 140 feet. The height of the Towers is 130 feet.

GLOUCESTER CATHEDRAL.

THE sacred Pile which forms the subject of these remarks is one of the most interesting and beautiful specimens of the Antient Ecclesiastical Architecture of England. The Architecture of its several parts, according to the different periods of their erection, is of the most pure and elegant kind, forming a just mixture of simplicity and richness, a combination of such exquisite parts and good proportions as is not commonly found under the same roof. And this Church in particular seems to have had prelates and benefactors of the most distinguished ability, taste, and science in building, who at each succeeding alteration, addition, or re-edification, devoted their utmost skill to give beauty to their design, and perfection to the execution of their work. Thus in every part we observe that correctness which originated from the skill and ability of those under whose influence each portion had its rise: and we now contemplate the admirable whole, the production of our ancestors' zeal, the monuments of their wisdom, benevolence, and magnificence.

The original Abbey Church of St. Peter appears to have been taken down, and rebuilt by Aldred, Bishop of Worcester, A. D. 1058. This structure is said to have suffered by fire within thirty years afterwards, but whether wholly destroyed is not known, although Abbot Serlo is generally believed to have raised it from the foundation, part of whose work still remains. Before this time, very little can be given as certain; but after the period of its restitution by this Abbot, we may assign the dates, and the builders of the several parts, with more certainty.

The exterior of this Cathedral exhibits a fine mixture of the Saxon and Pointed styles of building of different ages. Of the former, the chief remains are in the Choir part of the Church; very small vestiges of it only are visible in the upper part of the Nave. The Pointed work, with the exception of the arch of the South Transept window, &c. is not of a remote period, the earliest being little before the age of Edward II. and the more recent and most prevailing, about the 15th century, from which it appears how few partial alterations this building has sustained in proportion to those made in the greater number of Cathedrals, and other large Churches, at the various periods of the transformation of the Pointed arch. The West front, frequently the most ornamented and magnificent part of the exterior, forms in this

Cathedral

Cathedral no striking feature; it is an handsome, but not an elegant elevation; its parts are good, but it is neither distinguished by ornamental singularities, or peculiarity of design. Of the Nave, the South porch is the most beautiful feature: to the decoration of this exquisite appendage the greatest labour and skill have been devoted, externally and internally equal richness is displayed, the ornaments are numerous, but well disposed, various, yet chaste; the whole executed with uncommon precision and beauty. The Side-aile is a fine specimen of the more enriched Pointed Architecture, the tracery of the windows novel, which, with the dividing buttresses, their niches and pinnacles, are thickly studded with small roses. This is the work of Abbot Thokey, A. D. 1318. The upper tier of windows were inserted, the parapet added, and the West front and North porch built by Bishop Horton, about the year 1360. The Transepts retain their original Saxon features, and the chief of their decorations; the more antient arches have been filled with tracery, and windows in the sides introduced. The Tower at the intersection of the great cross aisles is the grand work of the munificent Abbot Seabroke, but he did not live to see it completed. It rises in two stories, in lofty and beautiful proportions, each of which, on every side, is occupied by two windows, separated by compartments and ornamental buttresses, terminating with canopies, pinnacles, and ornamented with crockets; the whole surmounted with a perforated parapet and battlements, and at each angle a well-proportioned, square, open, compartmented turret and pinnacle. The Choir, Side-ailes, and connected Oratories, exhibit very interesting specimens of Architecture, the chief of which is Saxon of a peculiar simplicity, which renders it highly curious. All the oratories are perfect, with the exception of the most Eastern, on whose site the Lady-Chapel stands, to make room for which edifice it was taken down. The windows of these and the Aisles are, in the upper tier, small circular openings, and, in the lower, lofty, narrow, and deeply-recessed, filled with more modern tracery. The parapets to these were added at the time of the alterations of the Choir in the 14th century.

The angular line of the East end, which is the most remarkable part of this noble exterior, with a picturesque disposition and variety of parts, exhibits an uncommon deviation from the regular principles usually adopted by antient Architects. This truly singular instance of irregularity, it has been supposed, was adopted to suit the foundation of the Oratory in the Crypt, the superstructure of which was taken down at the time of its erection; but whether this be the fact, or whether novelty was the object, is uncertain. Equally ingenious with the contrivance of the East end, according to its peculiar circumstances, is the junction

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BRISTOL CATHEDRAL, N.E.

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ST. ASAPH CATHEDRAL, N.W.

Published June 1, 1820 by J. C. Buckler, Bermondsey Surrey.

(with a few trifling exceptions) of early Pointed Architecture, erected at a time when the circular arch was not wholly disused, and when ornaments in the tracery were introduced. The arches are lofty, the tracery and mullions delicate, buttresses of bold projection, parapets simple, and the execution determined and minute. The pannels on the Eastern upper parapet were added at the time of the Tower. The corresponding, or South Transept, is without a single decorative feature, retaining several of its Saxon windows. The Choir, built in the next alteration of the Pointed arch from that noticed in the North Transept, is short, consisting of three divisions, separated by flying buttresses. The piers of the windows are filled with several rows of compartments. From the Side-aisle projects a small Oratory, built by Bishop Stanbury, in the fifteenth century. The East end is very plain, having at the angles octagonal turrets and pinnacles. The Tower rising over the intersection of the four great Aisles, was built by Bishop Egidius de Braose, or Bruce, between 1200 and 1216. It is low, and of massy proportions, supported at each angle by two buttresses, terminating in pinnacles. When the antient roof of the Church was perfect, its lofty sides left very little of the lower division of the Tower above them. This is separated from the upper division by a cornice, and enriched lozenge parapet. The upper story has a range of four arches in the sides, separated by slender shafts. Every moulding, mullion, arch, together with the buttresses, are thickly covered with small roses. The pinnacles at the angles appear never to have been completed. The timber spire belonging to this Tower was in height 92 feet from its base. The two Chapels, North and South, between the Choir and Lady-Chapel, are nearly uniform, and appear like upper Transepts, by which name, indeed, they are always called, though it does not seem that they were originally built as such. Of that on the North side the style is the early Pointed, but less antient than the Transept, distinguished by the shape of the arches, tracery, number of compartments, and particularly the buttresses. The Southern Chapel appears of more recent erection. Neither of them have undergone alteration from their original design. Beyond these extends the Lady-Chapel, which is a little loftier. The length is considerable, in three divisions, and the Architecture a mixture of Saxon and Pointed. In each division are two narrow Pointed windows, and in the wall between the arches small recessed circles containing Figures. Over them a uniform range of intersecting arches, an enriched cornice, and a straight terminating parapet. The buttresses at the East end have lofty pinnacles, and the intermediate space a range of eleven arches, five of which admit light; their widths and proportions differ, the centre being the chief opening. The end is terminated with battlements

over

over a range of thirteen small arches. In the centre division on the North side is a porch, leading to the Crypt under this Chapel, with which it is coeval; it is plain and curious. The opposite division of the South side of the Lady Chapel has an hexagonal Oratory projecting from it, built by Bishop Audley, late in the fifteenth century. It has two tier of windows, handsome buttresses and pinnacles at the angles, with a panneled parapet and battlements.

The interior of the Cathedral is very grand. The Nave, of Saxon Architecture, is massy, exhibiting all the venerable effect of that magnificent style. The circular arches separating the centre from the Side-aisles, are ornamented with the zig-zag, lozenge, interlaced, and other mouldings, and sustained by stout piers, which have large capitals, some of them ornamented. The Gallery-story has a range of arches, supported by clustered columns. The roof is groined with stone, having, at the intersection of the ribs, bosses sculptured with figures, animals, leaves, &c. The South Transept is entered by a Pointed arch. It is antient, lighted by a Saxon window on the sides, and a large Pointed window at the end. The fine North Transept, commonly known by the name of St. Catherine's Aisle, has been converted into the parochial church of St. John Baptist. The internal Architecture partakes of the elegance and lightness of the exterior. The Aisle on the East side is separated by two arches resting on columns. The Choir is entered by a screen at the extremity of the Nave: it is handsome, and of good proportions: the Architecture is fine, and the effect solemn and grand. The mixture of various arches, their ornaments and mouldings, the ranges of stalls on either side, and the elevated altar at the extreme, produce great magnificence and dignity. The Lady-Chapel, now the Library, is internally simple, but very elegant. The ribs of the roof spring from clustered columns and sculptured capitals in the piers between the windows. The interior of Bishop Audley's Chapel is richly decorated. It is entered by a screen, which has nineteen statues of saints and ecclesiastics, in niches in two ranges, the whole painted in various colours. The roof is finely groined in stone: in the centre boss is sculptured the Virgin Mary, others have the arms of the See and Deanery, foliage, and various devices, the whole painted and gilt. The interior of Bishop Stanbury's Chapel in the North Aisle is handsomely enriched. On the side walls, among other decorations, are the arms of Stanbury, the See and Deanery of Hereford, with Scriptural subjects, foliage, &c.

Having generally noticed the Architecture of this Cathedral, its various alterations, and difference of the styles, the monumental remains are next to be enumerated. Of the grand memorials of the distinguished dead, the tomb of Bishop Cantilupe,

tilupe, on the East side of the North Transept, is one of the most conspicuous, enriched, and perfect. It consists of an altar-tomb, on which was a figure of the prelate in brass; but the whole has been destroyed, together with the inscription. This tomb is surrounded by a canopy of small arches, (on either side are six, and two at the insulated end,) having trefoil turns resting on circular pillars. The spandrils are richly sculptured with various patterns of beautiful foliage. The base of the tomb has a similar number of compartments, which form niches: the arches are five united segments of circles, resting on ornamented capitals, with enriched spandrils. They retain their figures: the whole are warriors armed, in various attitudes. Bishop Cantilupe died in 1282, and was canonized in 1310. Under an arch dividing the Aisle of the Choir from the Aisle of this Transept, is a monument of Bishop Aquablanca. On an altar-tomb lies the effigy, in episcopal robes, having the mitre and crosier. It is protected by a fine canopy, which has at the sides six arches, supported by columns, and an enriched parapet. The sculpture is well executed, and the design rich and ornamental. He was a great benefactor to his Cathedral, and died in 1268. In the South Aisle is a large beautiful brass, to the memory of Dean Frowcester, who died A. D. 1529. The figure lies under a rich canopy, sustained at the sides by figures. Round the edge of the stone is an inscription. There are several other antient monuments in this Aisle.

On the North side of the Lady-Chapel are two figures in recessed arches, supposed to be Humphrey Bohun, Earl of Hereford, and his lady. The male figure, in armour, is in the attitude of prayer, his feet resting against a lion. The canopy is handsomely decorated, supported by two figures, one holding a globe and a scroll, the other in the act of prayer. The female lies under a less ornamented arch, habited as a nun, her hands joined on her breast, and her feet supported by a lion. Nearly opposite, in the South wall, are placed in a recess, for preservation, the mutilated fragments of an effigy of a female, which were found some years since in digging the ground under the pavement opposite the entrance to this chapel. On her head is a coronet, and originally the arms of England were painted on her surcoat, which are now scarcely visible. On the same side is the monument and effigy of Dean Borerue, or Berew. On the canopy are sculptured several boars passant, with leaves in their mouths. In the South Transept are the monuments of Alexander Denton and his wife, A. D. 1566, and a Bishop and his lady, A. D. 1722. In the Choir are the monuments of Bishop Bennett, A. D. 1617; Bishop Bisse and his lady, A. D. 1721; and of Giles de Braos, Bishop of Hereford, who died in 1215: the figure is episcopally habited, holding in his left hand the model of

of a building. In the South Aisle of the Nave is the fine but mutilated monument of Sir Richard Pembruge, knight, A. D. 1375. The figure is in armour, the feet resting against a lion, and on the base of the tomb are shields and arms, within ornamented compartments. In the North Aisle, near his Porch, is the monument of Bishop Booth, who erected that magnificent appendage to this part of the exterior of his Cathedral. He died 5th of May, 1535. He is represented in his episcopal robes: the head rests on a pillow sustained by angels. In the South Aisle is the antient and very curious Font, of a circular form. Around the body are twelve Saxon arches and columns, which are enriched with the lozenge, herring-bone, zig-zag, and other ornaments. Nearly all the figures under them are mutilated. Above the arches is a band of Roman or Grecian fret. At the base have been placed four grotesque modern lions' heads. The whole raised on two circular steps.

The Cloisters, and nearly all the dwellings, and other buildings dependant upon this Cathedral, are on the South side. The Bishop's Cloisters (for by that name they are generally known) have sustained various alterations. The West side was destroyed in the reign of Edward VI. and a Grammar-school built on its site, which was taken down, and the present Music-room erected. The perfect parts of the Cloisters are simple, the windows are large, their arches of a flat character, and subdivided into two lesser arches, each having two compartments, and over them circles, with other ornamental tracery. Near the angle on the East side was formerly the entrance to the Chapter-house, distinguished externally by a low tower, which has a room above the Cloisters, lighted by handsome square windows. The window in the lower part differs from the rest. The parapet belonging to this building, and to the whole Cloisters, has long been destroyed, and the modern tiled roof rests on a cornice immediately above the buttresses and arches of the windows. The Chapter-house was a beautiful structure, whose dilapidation began in the Civil Wars, and continued till the time of Bishop Bisse. It was so much ruined, that in the late repairs it was wholly swept away. The College Cloister is a single Aisle, forming a communication between the building so named and the Cathedral, at the South East Transept.

Hereford Cathedral measures, in extreme length, from East to West, about 390 feet, from North to South 140 feet, and in height, when the spire stood, about 250 feet.

LLANDAFF CATHEDRAL.

THE Cathedral Church of Llandaff exhibits some of the most elegant architecture of the early Pointed Style that is contained in the Principality of Wales. Neither an excessive profusion of mouldings, nor redundancy of ornaments, appear in any part of this dilapidated but interesting edifice. Every characteristic of the pure and elegant style in which it is chiefly built appears eminently conspicuous in the beautiful West front, which is a design of moderate extent and simple form, being composed of a centre, which was formerly flanked by two Towers, but of which only one remains perfect; that formerly at the South-west angle having long been demolished, excepting only a small fragment of wall, and some of the foundations. The Tower which remains, and holds the bells belonging to the Church is perhaps the least ancient portion of this Cathedral, having been built A. D. 1485 by Jasper of Hatfield, who was created Duke of Bedford. It contains several handsome windows, filled with elegantly-carved and perforated stone-work, and is supported at the extreme angles by large buttresses, the necessity for which may appear doubtful upon examination of the walls, which are very strong and well constructed.

The most ancient architecture contained in this Cathedral is in the Norman Style of the twelfth century, which appears principally in the West, and the North and South doorways of the Nave, wherein those peculiarities in proportions and ornaments are observable, which mark the influence of a new Style, shortly afterwards perfected by the Pointed Arch, which in this edifice is united with the Norman semi-circle.

Urban, who on the death of Bishop Herewaldus was consecrated to the See of Llandaff A. D. 1107, found his Cathedral, which was small and inelegant, in so ruinous a condition, that he obtained permission to pull it down, and in the year 1120 began his new Church on an extensive scale; and the existing ruins prove, that he embellished it with a great variety of ornaments, which in his time were become numerous, although not redundant, and which are distributed with peculiar taste and elegance through the oldest portions of this structure. The completion of this fabric, however, did not take place till the Pointed Architecture had made considerable advances towards a settled and chaste order, as will be seen in the upper part of the West

West front, the Lady Chapel, and a great proportion of the intervening walls and arches; — in each of these, elegance of design and simplicity of decoration are observable.

A plain, but elegant Norman doorway in the West front is the chief entrance to the Nave of this Cathedral: the arch rests on clustered pillars, with beautifully carved capitals; and in the spandrel of the smaller arches over the double opening of the doorway (the supporting pillar of which is demolished) is a statue of a Prelate, pontifically habited, holding a crosier, and in the act of giving the blessing. The principal division of the West front, surmounting this doorway, consists of three extremely-beautiful windows, which are separated by arched pannels, the whole resting on single slender pillars with carved capitals, and a profusion of delicately-carved mouldings, remaining in almost perfect preservation. A lofty pediment, broken with age and neglect, and nearly obscured with ivy, but still retaining a slender cross on its summit, terminates the design of the West front, and is filled with a window and six trefoil arched compartments, united, and sloping with the sides of the roof; and having in the point under the cross a handsome trefoil niche, containing a statue in a sitting posture, and holding a book. The capitals of all the pillars are carved, and the sculpture is admirably perfect.

The dilapidation of the South-western Tower and the connecting walls have detached the Norman doorway on this side of the Nave from the rest of the building; but the opposite, or North doorway, remains unaltered. The accumulation of ivy, and wanton mischief, have impaired the beauty of the curious sculptures in these arches, yet they remain the most ornamental features in the exterior of this Cathedral. The arch of the South doorway is supported by three columns at each side, while that of the North has only a single column, but the architraves of the latter are filled with the lozenge and zig-zag patterns, which also enrich the arch, while the ornaments of the former spring from the capitals, except in the sofit, where they rise from the base.

Llandaff Cathedral is remarkable for its form, which is a parallelogram, consisting of a Nave and Choir, without the intervention of Transepts (or cross aisles) which are features this Church appears never to have possessed. Other peculiarities are, the absence of a Gallery-story over the great arches in the Nave, a central Tower, and Cloisters. At the East end of the Choir is the once elegant, but now altered and mutilated Lady Chapel; and on the South side of the ancient junction of the Nave and Choir is placed the Chapter-house, a room of square proportions, retaining its ancient lancet-pointed windows in the sides, and its buttresses at the angles, but

but having lost its original parapet and lofty spiral leaden roof. This Cathedral was so excessively dilapidated in the sixteenth century that its restoration appears never to have been attempted. A portion only of the Nave and Choir, with the Lady Chapel, the arches and walls of which had suffered the least violence, is now enclosed, and forms the present Church. The windows, and all the decorations of the new work, follow the *Grecian* style, and are designed and executed in the most tasteless manner. The contrast of square door-cases, circular windows, and vases, to the beautiful and moss-grown arches, and clustered columns of the ancient aisles, is singular, and highly displeasing. The Lady Chapel, although roofed and enclosed, does not form a part of the present Choir. It is groined in a plain manner, with stone ribs resting on slender columns and carved capitals in the spaces of wall between the side windows, which are lofty and elegantly proportioned, also resting on slender columns with enriched capitals. Beneath the East windows is a range of large and very handsome niches and pannelled compartments which belonged to the ancient Altar; and in the South wall are three Stalls for Priests, very much mutilated.

The other portions of the interior of this ancient Cathedral which remain free from the anomalies of Grecian Architecture, and are sufficiently entire to admit of description, are, the Western extremity of the Nave, and the Chapter House. The great arches in the Nave are pointed, and handsomely proportioned, but are plain, although they spring from elegantly-carved capitals in the clustered piers and columns by which they are supported. The upper tier of side windows also are in the Pointed Style, each division having one window, separated externally by a small pilaster buttress, and covered with a block cornice. The triple windows in the West end are not less deserving of admiration for the simple elegance of their internal design, than for their superior external richness in carved mouldings and ornaments. The slender triple columns dividing them, and supporting their arches, rise from the pavement and form the abutments of the door-way, which, on the inside, is composed of a flat-pointed arch. A timber roof doubtless once covered the noble aisle of the Nave, the arched beams of which rested on small pillars yet remaining in the piers of the windows. Under the second arch on the South side of the Nave, and joining a cluster of columns, is the stone base of an ancient Font. The interior of the Chapter-house is without ornaments, but the slender circular pillar, with a capital and a base of the same form, and side brackets composed of capitals, and carved heads and foliage, supporting the arched and groined roof, renders this ancient room both elegant and interesting.

In

In the aisles of the present Church are remaining, notwithstanding the excessive injury done to the ancient fabric, some very curious and costly monuments of Prelates and other distinguished persons. In the North aisle are six monuments, disposed three on the North and three on the South side. The most Western, and the one adjoining those monuments disposed on the North side, consist of ogee arched canopies, placed in the wall beneath the windows; the first covers the effigy of a Bishop pontifically habited, wearing a mitre and holding a crosier: the pillow at the head is supported by two angels; the face and hands are excessively mutilated, but the drapery, which is well carved, remains in tolerable preservation. At the back of the tomb is a large shield charged with the arms of the Prelate, and in the roof of the canopy is a representation, in sculpture, of the Resurrection, nearly perfect. The second canopy, the back of which is ornamented with arched compartments, encloses an emaciated figure in a winding-sheet; it is much mutilated. At the Eastern extremity of this aisle, on its Northern side, is a modern-built Altar-tomb, supporting an ancient and handsome alabaster figure of a male, clad in armour: the feet rest upon a lion; the hands are demolished, and the features of the face are mutilated. This is supposed to be the monument of David Matthew the Great, standard-bearer to King Edward IV. On the opposite, or South side of this aisle, are a coffin-shaped stone enriched with a carved cross, having on one side the head of a figure, and on the other a shield; and the two statues of two Prelates, placed (in modern times) upon one large tomb or basement. One of these figures is very ancient, probably as old as the 13th century; the other is the work of a subsequent period: the former lies under an arched canopy, and the head is supported by two angels; the latter is Episcopally attired: his hands are raised in the attitude of prayer, but are not joined; the head is supported by angels, and the crosier remains perfect. Both these effigies are disfigured by various mutilations, but the most ancient is the most imperfect. On the North side of the Lady-chapel, at its Western extremity, is a beautiful monument, covered with an ogee arched canopy, appropriately and richly ornamented, and opening towards the side aisle. The tomb and the effigies of a male and female resting thereon are wholly carved in alabaster. In each side of the base of the tomb are eight canopied niches containing figures, having in the centre (on the North side), a shield with the arms, supported by angels. The male figure is clad in armour, and rests his feet on a lion; the female is elegantly attired, and wears a handsome head-dress: both figures are in the attitude of prayer.

Under

Under an arch on the North side of the *South* aisle is a fine monumental effigy of a female in the attitude of prayer; it is carved in alabaster and remains in excellent preservation. In the back of the tomb are two niches, enclosing figures of angels, which hold shields, and which once were emblazoned with arms. Near the entrance to the Porch of the Chapter-house is a very ancient and curiously-carved effigy of one of the early Bishops of this See. The figure is Episcopally robed; the right hand lies on the breast, and the left hand holds a crosier which lies across the body. Over the head is a semi-circular arched canopy, and the feet rest on a grotesquely carved animal. An arched recess in one of the windows of this aisle, more towards the West, contains a grave-stone, on which is carved the head of a figure; probably of some Ecclesiastic.

In the Chapter-house are at present placed the disjointed relics of one of the most sumptuous monuments belonging to this Cathedral. The elegant niches and figures, of which there remain *Twenty-one* finely carved in alabaster, are distributed on the East side of the room, and on the opposite side are (placed against the wall) the once recumbent statues of a male and female; the former, clad in armour, rests his head on a casque, and his feet upon a lion. These figures remain in good preservation. Browne Willis believes this monument to belong to Sir William Matthew of Aradyr, near Llandaff.

Llandaff Cathedral measures in extreme length from East to West 266 feet; and from North to South, including the Chapter House, 108 feet. The height of the North-western Tower is about 90 feet.

OXFORD

LICHFIELD CATHEDRAL.

THE distinguishing and unique character of Lichfield Cathedral is a perfect design, combining *three* stone Spires, the most lofty of which rises over the intersection of the great cross-aisles in the centre of the Church. Two at the West end, of inferior proportions, but not inferior beauty, grace two noble Towers, which flank and unite with the admirably-proportioned and chastely-splendid Front of the Edifice.

The plan of this Cathedral, perfected according to the original intention of its great Architects, the moderate scale of dimensions upon which it is built, and the various beauties of its Architecture, merit our particular admiration: but the defects resulting from injury, and perhaps from unnecessary alterations, such as occur in the great West Window, the pinnacles of the Western Towers, and turrets and pinnacles in many other parts, with a variety of inferior ornaments, detract in a certain degree from that conformity and correct display of enrichments which are requisite to complete the beauty of the whole. The component parts of this Cathedral are, as in most others, a Nave, Transepts, Choir, and Lady-chapel. On the West Elevation has been bestowed the greatest profusion of ornament, and it is therefore the noblest feature of the exterior. It comprehends a centre and two side entrances, a great West window, and two small side windows placed in the two Towers. Each extreme angle has an octagonal turret with a pinnacle, and an enriched parapet extends round the Towers, within which are four larger turrets and pinnacles, issuing from the base of each spire. The spires have a window on every side in four tiers, and are handsomely ornamented. From the base to the parapet this noble Front includes three lofty divisions or rows of single and double niches, and an intervening row of smaller regular niches, over the basement division. Between the pediments of the great West window and the roof, is an elegant design of triangular compartments, inclosing quatrefoils, in the centre of which appears a lofty niche, once containing a statue, either of the Patron Saint, St. Chad, or the pious builder of the beautiful fabric, but now inclosing a figure of King Charles the Second. Of the grand assemblage of statues which have adorned the Front of this Cathedral, of Kings, Bishops, Saints, and Benefactors, a very few only have escaped *removal*, wanton injury, or gradual decay. Their canopies and pedestals also, with all the more minute ornaments which are distributed over the whole

whole design, are considerably dilapidated. The great centre Tower and Spire, partaking of the simplicity of its sub-structures, the Transepts, and likewise the Nave, is less ornamented than those which form a part of the beautiful design of the West Front. No particular feature, either of design or ornament, characterizes the Nave; its parapets are straight, and its buttresses and windows are of the plainest forms: and the Transepts have received but little more enrichment; each contains a very antient and curious Pointed door, richly carved with sculptures of figures and foliage, beneath large windows, which have been subsequently added. Over this window in the South Transept is a Catharine-wheel window. The Choir and Lady-chapel are of equal height, but are not without a distinction in form and arrangement to denote their internal separation from each other. To the former belong side-aisles, connected with which, on the South side, is an elegant Chapel, with lofty pinnacles, and on the North the Chapter-house and its vestibule. The Lady-chapel is a single aisle. The Choir is disposed into upper and lower stories. The Lady-chapel has single windows, of lofty proportions and beautiful and various designs of tracery, more elegant and ornamental than the windows in any other part of the Church. Under the windows on the South side of the Lady-chapel, inclosed between the buttresses, are groined vaults, apparently not less antient than the edifice itself. Each division has in front an arch beneath a pediment which is connected with a sloping roof. The light is admitted to these cells through small square apertures; and they seem calculated for nothing but repositories for the dead, or places for confinement. The East end of the Cathedral terminates in a semi-sexagonal form, and the parapet of the whole is battlemented and perforated.

Entering the Cathedral by the great Western Porch, we remark the beauty and richness of its ornaments, the curious but mutilated piece of sculpture over the double doors, representing the Deity between two Angels, one of whom supports a figure of our Saviour, and the strikingly-grand effect of the statues under canopies against the columns, having the Virgin and Child in the centre. Under every disadvantage arising from the various alterations of various periods and various tastes, chapels now confounded with the aisles, discordant additions and injudicious innovations in the uniformly-beautiful and well-proportioned aisles which compose this sacred edifice, it is nevertheless abundant in interest: but, while alterations have only reduced the number of casual and inferior embellishments, later innovations have destroyed a principal feature in the arrangement of a Church upon its antient and proper plan. Nor is the style of Architecture which prevails, with few exceptions to uniformity, the least productive cause of the grandeur and beauty by which

it

it is distinguished, as well externally as internally. Although it combines more than one style of the Pointed Order, yet the most modern is so well united and interspersed with the older, that its peculiar ornaments, mouldings, columns, and arches, do not obtrude on the characteristic features of that to which it has been added. The Architecture of some portions of the Transepts is older than that of the Nave, of a more plain character, well proportioned, and equally elegant; but the addition of rich tracery to nearly all the windows, and a roof corresponding with that of the body, which springs from a slender column rising from the pavement in every pier, and some other alterations, have diminished the chaste character of the original design, while it has adapted it to the beautiful arches and windows of the Nave disposed in three stories, and the elegant blank-arches of its side-ailes. The Architecture of this portion of the Cathedral is peculiarly beautiful. The centre and side aisles, including the towers of the West end, are separated by eight admirably-proportioned Pointed arches, springing from clustered columns with carved capitals; attached to each of which is a slender triple shaft, supporting the concentrated springings of the groins, which expand over the roof in simple but elegant tracery. Double-pointed arches in each division of the gallery story, and windows of a triangular form, inclosing three circles in each, in the *clere* story, complete this design, throughout which are dispersed only a few ornaments, but these are well placed, and sufficiently enrich the clusters of mouldings belonging to the different arches. Four noble Pointed arches, and as many piers composed of clusters of slender shafts, which are strengthened by bands, divide the great aisles from each other, and support the lofty tower and spire over the centre. The roof is groined.

The removal of the figures from the outside, and the destruction of the *Altar-screen* within, are instances of the bad taste in which this Cathedral has been altered and repaired. The former took place in the year 1749, the latter some years afterwards, under the direction of *Mr. Wyatt*, when an undue length was given to the well-proportioned Choir, by the addition of the appropriately-detached Lady-chapel at its Eastern extremity; by which the beauty of both rooms is impaired. The superb windows of the East end, when viewed over the enriched Altar-screen, contributed to the magnificence of the less ornamented Architecture of the Choir. In the South aisle is the *Minstrels' Gallery*, consisting of a row of handsome perforated compartments, raised upon a cornice, and resting on a richly-groined roof in two arches, which spring from single columns attached to the walls. A doorway in the North aisle of the Choir opens to a vestibule, or aisle, and leads to the Chapter-house, which is attached to its Eastern side. The vestibule is of equal

length

length with the Transept, near which it is placed, and is internally one of the most elegant specimens of the early Pointed Architecture that this Church produces; consisting of a range of lofty, narrow, trefoil arches, which on the East side are blank, but on the opposite side are deeply recessed and groined, raised on two steps or seats. The upper division contains the windows, in the piers of which are carved brackets, supporting the arches and groins of the roof, which have at their points and intersections sculptured bosses. A grand Pointed doorway enters the Chapter-house, which is a beautiful room of an oblong octagonal form, groined with stone arches and ribs resting on variously-carved brackets in the piers of the windows, and uniting in the centre, are sustained upon a cluster of columns, banded, and resting upon a high circular base. The capital of this cluster, covering the central shaft and the eight surrounding pillars, is of a circular form, and exquisitely carved with foliage: the room being low, extraordinary pains have been bestowed upon the sculpture of this prominent ornamental feature, which perhaps has not an equal in England. An uniform and extremely-beautiful range of trefoil arches, supported by single columns, extends round the lower part of the Chapter-house, and form canopies over the seats upon which their bases rest. The floor is modern, and has evidently been raised over the original tiled pavement, which doubtless still remains entire, and resembled that belonging to the handsome room over the Chapter-house, which is built after the same manner, groined with stone, and having a pillar in the centre. This is now used as the Library.

Lichfield Cathedral is adorned with only a few monuments: the smaller memorials of brass-plates with inscriptions were wholly removed in the late alterations. In the Lady-chapel once stood the *Shrine* of *St. Chad*, upon the destruction of which the site was covered with a monument in honour of Lord Paget, Secretary of State to King Henry VIII. This was afterwards removed. Here also was placed the monument of Ralph Lord Basset, with his effigy in armour. In the South aisle is a handsome but mutilated monument, with a recumbent figure; and two other figures of Prelates, but it is uncertain for whom they were intended. Bishop Scroope and Dean Heywood were buried in this aisle. Bishop Hacket is commemorated by a sumptuous monument. Against the exterior front of the South Transept is an antient tomb, consisting of a large arch and pediment, containing a figure of an ecclesiastic.

Lichfield Cathedral measures in extreme length, from East to West, 404 feet. In width at the Transepts 175. The height of the great Spire is 258 feet; and the height of the Western Spires about 183 feet. The South-western Spire is more lofty than the other by several feet.

LINCOLN CATHEDRAL.

LINCOLN Cathedral is doubtless one of the most interesting Churches in England, whether considered in point of extent, the remote antiquity of its architecture, or the beauty, variety, and splendour of its enrichments. Remigius de Feschamp succeeding Alexander, who died A. D. 1070, transferred the See from Dorchester to Lincoln in the year 1086, when he laid the foundation of a new Church, the completion of which he did not live to witness. During the prelacy of Alexander, a Norman by birth, who was consecrated in 1123, an accidental fire is said to have injured the newly-built Cathedral so materially, that its re-edification became necessary, and to prevent the occurrence of a similar calamity, the aisles were vaulted with stone. The next benefactor to this Cathedral was that illustrious Prelate, Hugh de Grenoble, consecrated A. D. 1186: he is believed to have enlarged the Choir, and the building of the Chapter-house is also ascribed to him. Succeeding Prelates embellished the Church by the addition of Sepulchral Chapels or stately Tombs, which, dispersed through the principal aisles, augment, by their variety of styles and ornaments, the interest of the sacred structure.

A Nave and Choir, intersected by double Transepts, a Lady Chapel, a large and beautiful Tower over the centre, and two smaller, but more ancient Towers at the West end, compose this fine Cathedral; to which a cloistered quadrangle and a Chapter-house are appended on its Northern side. The prevailing style of architecture in this Church is the early Pointed, the elegant simplicity of which is strikingly exhibited on the North side: but a considerable and very interesting portion of the more ancient Norman edifice remains at the West end, consisting, besides the centre part of the present magnificent façade and its two Towers, of an attached building on each extreme side, forming a kind of Transept. The Choir and Lady Chapel have received numerous embellishments in a style of architecture, inferior in point of excellence, and subsequent in date, to the chaste designs of those members just mentioned. Ornaments, both rich and handsome, were added in the fourteenth Century to the South Transept and Nave; the superstructure of the great Tower was built in the same times; and in a still later age, the upper halves of the Western Towers were erected.

The

The West front of the original Norman Church now appears encompassed by the beautiful arches and ornaments of the early Pointed Architecture, which have extended the façade, both in height and breadth, very considerably beyond its ancient limits, and rendered it a superb design, in form nearly square, having two large and beautifully decorated octagonal turrets, with lofty pinnacles, at the extreme angles; and a pediment between two square Towers rising over the centre. Although the additions to the ancient front lessened very considerably the height of the Norman Towers, yet they neither suffered alteration, nor apparently received any addition, till the fifteenth century, when they were crowned with the present handsome superstructures. Five lofty and deeply recessed arches of various sizes, filled the Norman front, and now form the bold and striking features in the present design, which the tasteful Architect, at the commencement of the thirteenth century, considerably enlarged and enriched with arches and sculptured ornaments of exquisite beauty and unequalled elegance. The three principal arches, of which the central is the most lofty and spacious, cover the triple windows and doorways of the aisles; and the smaller Norman Arches by which they are flanked, are merely ornamental. When the centre arch was altered, the noble window within its recess was built; but tracery corresponding in age, and nearly in design, with that in the side windows, now fills the spacious opening, and is the work of an age distinguished for profuse, rather than chaste, ornaments. The doors are superbly decorated, particularly the arch and columns of the principal one, which is surmounted by a row of *eleven* large and elegant niches, containing figures of Kings regally habited, erected towards the close of the fourteenth century. In the piers of the centre arch are placed two niches, containing statues of Prelates; over them are fixed some curious, but coarsely executed, basso-relievos, and on each side, at the summit of the Norman wall, is a row of interesected arches. The splendid architecture surrounding the Norman work is in the early Pointed style. At the sides are disposed several tiers of differently proportioned arches, with two round windows, and in the upper part or parapet, is a row of narrow and beautiful arches, supported by triple columns, whose uniformity is broken only by the arch and pediment in the centre, both which share the rich and elegant ornaments so profusely, yet chastely dispersed throughout the design. The angular turrets are covered with arches and compartments of various sizes and shapes. The arches which fill the sides of the Norman Towers, are numerous, and disposed in several tiers, having a rich variety of ornaments, but no uniformity of design. The superadded story to each Tower is handsome indeed, but disagrees with the style in the substructure; two large windows fill

every

every side, and the angles have octagonal turrets: these were the last additions made to the Western portion of Lincoln Cathedral. The North and South gables connected with them are remarkably handsome, but the basement halves of these appendages, resembling transepts, were altered when the almost entire destruction of the Norman Nave was accidentally or designedly effected, and a fabric more considerable in extent, and altogether different in style, was erected. It may, I think, be safely said, that no part of the Norman architecture here described, is more ancient than the twelfth century. The ornamented arches of the doorways and towers, and the Pointed arches * on the sides of the latter, claim for their date that period in which Bishop Alexander lived, namely, the earlier part of the twelfth century, if not one still later.

The centre, or principal Tower, is unquestionably one of the largest, most complete, and beautiful structures of the kind in England. It is composed of two styles of Pointed Architecture, which are each enriched by their characteristic ornaments. Two lofty windows occupy every side of this Tower, between its angular turrets, which are surmounted by slender leaden pinnacles. The parapet is perforated, and not very ancient; and, among other enrichments, the mullions and tracery of the windows are covered with crockets. The decorations in the substructure are nearly similar to those in the West front; the arches are numerous, and supported on clusters of slender pillars, and the intervening spaces of wall are covered with the lozenge pattern. It may be fairly doubted, whether the Architect who designed the Lantern, ever intended that it should be crowned with a structure so lofty as the present. In the fourteenth century, when such members were commonly built of lofty proportions, the Tower of this Cathedral was raised; and those pillars and arches which were erected more than a century before, to support a comparatively inconsiderable superstructure, now bear, without injury, the pressure of a stately fabric, formerly surmounted by a very high spire.

Though the principal entrance to this, as to most other Cathedrals, is fixed at the West end, yet a Porch of extraordinary magnificence, is attached to the

* Antiquaries agree in fixing the *Invention* of the Pointed Arch to the twelfth century. The exact time cannot be ascertained; but my own observation leads me to suppose, towards the middle of that century. Now, if the Norman architecture of Lincoln Cathedral is the work of Remigius, who commenced the building A. D. 1086, the Pointed Arch must have been invented at a more remote period than is generally supposed; but it is more probable, the Norman style of this Church is later than the age to which it is usually ascribed.

West

West side of the South Transept, which is sometimes called the Galilee, a name applied also to buildings in the fronts of Ely, and Durham Cathedrals. At Lincoln, the Porch, or Galilee, is formed of a wide Pointed arch in front, a less spacious one on the South side, and triple arches on the North side. Double doorways, enclosed by a large arch, admit you to the interior of the Church. The groined roof springs from clustered columns which rest their bases on a stone seat. A large room in the upper part is lighted by means of triple windows; those in front, appear between two substantial buttresses, ornamented with blank arches. A parapet and battlements, both panneled with quatrefoils, now terminate this beautiful appendage to the South Transept, a portion of this Church which, perhaps, more than any other, has sustained those alterations on its exterior which, doubtless, interfere with the chaste architecture of the thirteenth century: crocketed pinnacles and pediments, ornamented parapets, and magnificently adorned windows, were added in the fourteenth century. Similar additions were also made to the Aisles of the Nave; and in the *clere* story, instead of pinnacles, canopied, but now untenanted niches were placed. A large circular window, filled with a beautiful pattern of tracery, occupies the principal space in the front of the South Transept; above it is a very handsome pointed window, and in the basement beneath, several of the original narrow windows. On the sides of the Transepts are three tiers of windows, and in the Nave two; buttresses form the divisions they occupy; those in the Nave terminate in gable points, and support flying buttresses which stretch across the roof and unite with the main wall of the Nave.

The upper, or Choir Transepts, remain unaltered, and have two Chapels of a semicircular shape, attached to their Eastern sides. Another room, appended to the West side of the South Transept, is now used for the meetings of the Chapter.

The Lady Chapel of this Cathedral corresponds in height and width with the Choir, but it is less ancient, more highly ornamented, and presents in its windows, the characteristics of a new style of Pointed Architecture. The principal East window is lofty and spacious, containing elegant tracery; the lateral windows are also handsome, and together with arches in the basement, buttresses, pinnacles, and other ornaments, compose a design of uncommon grandeur and beauty. The lower tier of windows on the South side, are almost wholly occupied by the Chapels of Bishops Russell and Longland, (appendages which may be said to enrich the architecture of both the exterior and interior of the Cathedral, rather than to add to its beauty) and a Porch, profusely yet elegantly decorated with figures and numerous

sculptures.

sculptures. On the North side of the Lady Chapel is a corresponding double doorway, having on its centre cluster of capitals, a shield, carved with these arms: 1st and 4th, Edward the Confessor; 2nd and 3rd, France and England quarterly.

The limits of this Work oblige me to close my hasty remarks upon the architecture of the exterior, in order to attempt a description of the numerous objects of utility and beauty which are associated in the interior. The *two* most Western of the seven Pointed arches on the sides of the Nave are less spacious, and more pointed, than the others. The arches are composed of numerous mouldings, the columns supporting them are clustered, and their capitals elegantly carved. In the Gallery Story appear double arches; in the *clere* story, triple; the former are subdivided into double and triple compartments, agreeable to the variety which occurs in their proportions. Slender pillars on sculptured corbels, placed immediately above the capitals belonging to the great arches, support the stone groins of the roof, which is handsome, but plain; its bosses are richly ornamented. The side ailes are groined also, and lighted by means of double windows in every uninterrupted division, having, in the basement beneath, recessed trefoil-shaped arches, whose columns rest on a stone seat. Those elegant Chapels which are more spacious than the connected side aisles, and which have already been stated to form the basements of a kind of Transepts in the Norman structure, are opposite to the two most Western arches in the Nave. These rooms do not exactly correspond either in proportion or design, though they were built at the same period, and both are enclosed by stone screens. The northern Chapel holds the ancient and very curious Font, which is constructed of black polished marble in a square form, having a stout central and four smaller pillars. Grotesquely formed animals are sculptured on the sides, and the base is well calculated to support the ponderous body of the font, which must be reckoned amongst the most curious relics of antiquity now remaining. A spacious pointed arch of modern workmanship, covered with a perforated parapet, separates the most ancient portion of the middle aisle of the Nave from the rest of the Nave; and Grecian piers and arches enclose the side aisles. If these additions are really necessary, they are certainly not elegant. The wall, within the enclosure, is ornamented with arches, and the windows, which are mostly walled up, contain handsome patterns of tracery.

On their interior, the principal Transepts exhibit the same chaste style which belongs to the architecture of the Nave. The aisle on their Eastern side, consists of chapels, which are separated from each other, and enclosed in front, by handsome screens. Arches of curious construction, and of various forms and sizes, enrich the altars belonging to these now useless Oratories; of which the most Southern, in the

South

South Transept, contains an altar-monument, having an arched canopy, and ornamented with coats of arms, quatrefoils, and other devices.

Before the entrance to the Choir is placed a stone Screen of exquisite workmanship. Four recessed arches on either side of the doorway, with an incumbent parapet and suitable enrichments, compose its design. The entire front of this Screen is covered with sculptured foliage or flowers, which confer beauty and richness on the object, without impairing by their profusion the bold and principal features of its design.

Four magnificent Pointed arches, and as many clustered pillars, support the Lantern Tower in the centre of the Church. An arcade of beautiful arches, and a pattern of lozenge-shaped compartments, both nearly corresponding with the external decorations, adorn the interior; and the groined roof is supported by pillars in the sides and angles.

An elegant simplicity distinguishes the architecture of the Choir, whose roof is groined. The pillars and capitals supporting the side arches are curious, and merit remark: the arches in the Gallery are less ornamented than those in the *clere* story, which, besides having tracery in their external arches, exhibit it also in their internal ones, forming as it were a screen before the windows. The furniture of the Choir is appropriate and very grand, but not all of it ancient. The most conspicuous modern objects are, the Bishop's Throne and the Pulpit, both placed at the Eastern extremity of the Stalls. Among the remains of antiquity, the handsome wooden canopy attached to the rood-loft, should be particularly observed.

The upper Transepts are not correspondent in design; the Northern contains in its front a large arch, which supports a Gallery, lighted by windows in double tiers. The Chapels of a semicircular form connected with their Eastern sides, are enclosed by wooden screens, but have long been alienated from the sacred purposes for which they were designed. At the angle on the Western side of both Transepts are enclosed apaces, now encumbered with fragments of ancient screens, carved ornaments, and heaps of rubbish. Formerly their use was important: the one on the South side, which was the *Sacristry*, contains a very large Lavatory attached to the wall, filling one of the arches. The entrance Screen is constructed of wood, but is not perforated, and the arches on the side wall are extremely curious. On the West side of the North Transept are painted *four* niches, containing figures of Prelates.

Over the High Altar Screen appear the East window of the Lady Chapel, and the profusely ornamented side arches, which in the principal arcade are opened to the lateral aisles. These members agree in beauty of design with the rest of the edifice. Both the stone screen behind the Stalls, and the wall beneath the windows,

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are enriched with arches of various kinds; the arches joined to the Screen on the North side are supported on slender triple columns, and, although the plainest, are assuredly some of the most beautiful in this Cathedral.

Several ancient and elegant tombs enrich the Choir. Near the South Transept are the united altar-tombs, once inlaid with effigies in brass, belonging to Catharine Swineford, wife of John of Gaunt Duke of Lancaster, and of her daughter Joan Countess of Westmoreland, having an inelegant modern canopy. An arch on the North side of the Choir contains two monuments, together composed of six compartments; the roof is groined, and surmounted by lofty crocketed pediments, to which are attached buttresses and pinnacles. The tombs beneath these handsome canopies are variously enriched: one is panneled with circles, enclosing quatrefoils, the other possesses three well-sculptured figures of knights, holding shields and clad in armour. An antient and very handsome screen joins the back of the altar-screen, which is modern.

On the North side of the Lady Chapel stand the relics of two magnificent and once canopied monuments. The most Eastern joins the wall, and is without an effigy, but on the other lies the figure of a Bishop sumptuously attired; at his feet are a lion and a dragon, and his mitred head rests on a pillow sustained by angels. In the wall opposite is a beautiful tomb and arched canopy, having, among other ornaments, the arms of England and France quarterly, and those of Bohun Earl of Northampton, Beauchamp, Mortimer, Stafford, Roos. The figure, clad in armour, is in the attitude of prayer. This monument is supposed to belong to the ancient family of Burghersh.

Bishop Fleming, the Founder of Lincoln College in Oxford, is commemorated by a handsome monument, the arch of whose canopy is opened to an Oratory, now nearly filled with relics of ancient sculpture brought from different parts of the Church. The exterior of this tomb presents an emaciated figure, and in the interior an effigy pontifically habited. An arch on the South side of the Lady Chapel contains the two most perfect and beautiful monuments in this Cathedral. Their lofty united canopies are composed of ogee-shaped arches, covered with pediments, and enriched with appropriate and admirably carved ornaments. Shields of arms adorn the North side of the tombs supporting the statues of a warrior and prelate, both excessively mutilated. On each side the doorway in the South aisle is a gorgeous Sepulchral Chapel, whose screens enclose the tombs and effigies of their respective founders, one said to be the distinguished Bishop Russel, the other Bishop Longland. The ornaments are numerous but not chaste, richly but not elegantly dispersed

dispersed over the exterior of these monuments. In the same aisle is a low tomb, called the Shrine of St. Hugh. Bishop William Smith, translated from the See of Lichfield and Coventry to that of Lincoln, was buried in the Nave. He founded Brazen-nose College in Oxford *.

A groined passage leads from the North Choir Transept to the cloistered quadrangle, the North side of which has been wholly rebuilt after the Roman manner. The arches contain handsome tracery, and the roof is groined. Double door-ways elegantly ornamented lead to the porch of the Chapter-house, enriched with blank arches and windows on the sides. A cluster of slender columns in the centre, supports the beautiful roof of this room. Each of its *ten* equal sides is occupied by double windows over the arches or stalls in the basement. The external roof of the Chapter-house was originally lofty and spiral-shaped, constructed of timber and cased in lead. This has been altered, but not improved.

A fragment of a Roman tessellated pavement was discovered some years ago, within the area of the Cloisters, and is now carefully preserved.

Lincoln Cathedral measures in extreme length from East to West 525 feet, and from North to South 250 feet. The breadth of the Western front is 174 feet. The height of the great Tower is 300 feet. The height of the Western Towers is 180 feet.

* Numerous brassless stones, some originally very magnificent, are preserved in the side Aisles and Chapels of the Choir, and in the pavement also of the Cloisters.

ST. PAUL'S CATHEDRAL.

THE calamitous fire in the reign of Charles II. A. D. 1666, reduced to ruins a great portion of the Metropolis, in which were comprehended numerous Churches; almost every one within the compass of that dreadful conflagration having been either materially injured or totally destroyed. St. Paul's Cathedral, one of the most extensive and magnificent structures in England, and the noblest ornament of London, suffered amidst the desolation of public and other buildings. The injury however, which this antient and beautiful edifice sustained from the fire, would not have been irretrievable, but its re-edification was entrusted to an Architect whose superior abilities had hitherto been exercised upon no work of unusual magnitude, and took place in an age when our venerable Ecclesiastical Architecture was no better understood than it was valued, and very rarely indeed preserved from partial innovation or entire destruction. Even the imperfect accounts which are preserved of this building are sufficient to bring its varied beauty and magnificence, vast extent and interest, before our imaginations; and the laborious work of total destruction, which it was at length destined to suffer, is an ample testimony of the stability of its supposed "tottering" walls, and of the stupendous Architecture which distinguished the antient Cathedral of London. To trace the progressive advancement of this Cathedral from the reign of King Ethelbert, its reputed founder, through records which are as imperfect as uncertain, and whose events differ but little from the legends preserved of other Churches, would on this occasion be superfluous and uninteresting; it may therefore suffice to repeat that, after the accidental destruction of former buildings, their alteration and subversion for more enlarged and better constructed edifices, Bishop Maurice, subsequently to the year 1086, planned the magnificent Church, which was perfected by his successors, though certainly not according to the design which he began, but in conformity to the styles of Architecture which afterwards prevailed; the massy Norman having given way to a lighter and more elegant variety, and this in its turn superseded by the Pointed arch. Every variety of Ecclesiastical Architecture was to be found in this stupendous fabric, which, if not exhibited in the main walls, was discoverable

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in the screens, and among the numerous monuments, which adorned and dignified this Cathedral.

Successive accidents, gradual decay, and a spirit of alteration, diversified the exterior of this Cathedral with so many styles, and robbed it of so much of its apparent antiquity, uniformity, beauty, and interest, that a particular description of all its parts will not be required. Its form was that of a cross; its original variety and excellence of Architecture equal to that of most Churches; and its extent of dimensions unrivalled. These are severally preserved in the valuable Engravings by Hollar. The Nave was the most antient part of the structure, which existed previously to the year 1666, being of the massy Norman Architecture in circular arches resting upon large columns in the grand arcade, and smaller arches of the same kind in the gallery story. The upper division, consisting of windows, appears to have been rebuilt in the Pointed style, with which the plain groins of the roof corresponded, being sustained by slender shafts, one in each pier, rising from the pavement; an alteration, doubtless, made to lessen the gloomy grandeur and severity of the Norman work, by the addition of this and other characteristics of the Pointed style, in the superb and perfect manner of which the Choir was afterwards rebuilt. The Transepts corresponded in age and design with the Nave, and received similar additions of a later style. At their intersection were four arches and massy piers, composed of clustered columns sustaining the Tower, the solidity and strength of which arches were well calculated to support the weight of the lofty and elegant Tower and Spire, which have justly excited so much admiration. If the Cathedral founded and partly raised by Bishop Maurice, was completed in the Norman style, the Nave, which was of extraordinary length, had originally the addition of only a short Choir, terminating in a semi-circle at the East end, but the stalls and screen stretched across the Transepts, and included a small portion of the Nave; an arrangement common at that early period, but which the extended proportions adopted with the Pointed Arch altered, and perhaps improved. The rebuilt Choir of St. Paul's Cathedral was truly magnificent, and in the elegant style of Architecture which prevailed in the reign of Henry III. At its entrance, elevated upon a flight of steps, appeared a superb stone screen, enriched with statues under finely carved and ornamented canopies, and surrounded with every consistent embellishment which taste and ingenuity could adopt. With the Choir the Lady-chapel corresponded both in proportions and design, presenting in its spacious front, and over the Screen of the Altar, one of the largest and most magnificent circular windows

windows in England, the elaborately carved tracery of which, in a dilapidated state, excited the admiration and pity even of its destroyers.

A Crypt, consisting of four Aisles, extended under the Choir, and was of the same age. The groins and arches rested upon clustered columns. It contained the Church of St. Faith, the Chapel of Jesus, and other rooms.

Within this venerable and extensive Cathedral were deposited the remains and interesting memorials of many royal and noble personages: amongst which may be named Sebba, King of the East Saxons; Ethelred, King of the West Saxons; Erkenwald, Bishop of London; William, the Norman Bishop; Bishops Roger Niger, Eustace de Fauconbridge, Henry de Wengham, John de Cheshull, Ralph de Baldock, Richard de Newport, Robert de Braybrooke, Thomas Kemp, Richard Fitz-James, John de Stokesley, John Aylmer, Richard Fletcher, Richard Vaughan, Thomas Ravis, John King; Thomas de Evre, Dean of St. Paul's; Robert Brewer, Dean; John Colet, Dean; Alexander Nowell, Dean; John Donne, Dean; Henry Lacy, Earl of Lincoln; Hamond de Chigwell, *six* times Mayor of London; John Pounteney, four times Mayor; Sir John Beauchamp, K. G.; Sir Simon Burley; John of Gaunt, Duke of Lancaster; Adam de Burie, Mayor; the Duchess of Bedford, sister to Philip Duke of Burgundy; John Talbot, Earl of Shrewsbury; Dr. Thomas Lynacre, Physician to King Henry VIII.; John Neville, Lord Latimer; John Herbert, Earl of Pembroke; Sir Francis Walsingham; Sir Philip Sidney; Sir John Wolley; Sir Nicholas Bacon; Sir Christopher Hatton; Sir Thomas Heneage; Sir William Dethick, Bart. Garter King at Arms; Sir Anthony Van Dyke, &c. &c. These are a few of the monuments which stood exposed in the aisles, or were inclosed within the *seventy-six* chantries, or chapels, contained in this Church, and which existed till the demolition of it by Sir Christopher Wren, adding effect by their number, but more by their beauty, order, and variety of styles, to the admirable Architecture of the building. The destruction of this edifice, of so many noble arches and columns, of such beautiful "*rose windows*," and such elegant screens, must ever be regarded, by the Antiquary at least, as an unnecessary sacrifice to the prevailing taste for a different style.

Several fragments of monumental figures have at different times been dug up in the Crypt of the present Cathedral, where they are preserved without care; and are said to be the remains of the monuments of Dr. Colet, Dr. Donne, Sir Thomas Woolley, Sir Nicholas Bacon, Sir Christopher Hatton, and Sir Thomas Heneage. No relics of a more antient date have been discovered. It must be regretted that the sumptuous memorials of some of the most distinguished men this country ever produced

produced were not, with their ashes, removed to some other Church for preservation, when the fabric which protected them during several centuries was declared to be in a "ruinous and irreparable condition."

The present Cathedral is a magnificent building in the form of a cross, presenting a grand West front, flanked by two beautiful Turrets at its angles, and a Dome rising over the centre, which is a masterpiece in Architecture, and cannot fail to be an object of the highest admiration: but to its size and elegance, the due proportions of the four great Aisles are sacrificed, the Transepts are short, and the Choir terminates with a mean semi-circle, equally unworthy of the building to which it belongs, and of the Architect who designed it. The interior is strikingly gloomy and naked, but its walls have been of late improved with numerous marble monuments. The following are the principal: In the South Transept, the monuments erected to Sir Ralph Abercromby, K. B. Sir John Moore, K. B. Admiral Earl Howe, and Cuthbert Lord Collingwood. In the North Transept, the monuments of Lord Rodney, Major General Daniel Hoghton, Major General Thomas Dundas. Under the Dome are the monuments of Sir Joshua Reynolds, Dr. Johnson, John Howard, and Sir William Jones. At the entrance of the Choir, the monuments to the memory of Lord Viscount Nelson, who was buried under the centre of the Dome, and of Lord Cornwallis. In the South aisle of the Choir is a gravestone marking the spot in the Crypt where Sir Christopher Wren was buried. Under an adjoining arch lies Robert Milne, the Architect.

One of the numerous objects of elegance and interest that adorned the interiors of our antient Cathedrals was the Font, which usually occupied a position at the West end of the Nave, sometimes being placed under an arch on its South side, but more frequently on its North side. Several of our venerable Cathedrals do not now possess their Fonts, and the modern Church of St. Paul never had one; but it contains a large vase-shaped block of marble, which is without ornament or elegance, and was never designed for use.

Old St. Paul's Cathedral measured in length, from East to West, 690 feet. The height of the Spire was 534 feet. The present Cathedral measures in length 500 feet, and in breadth 248 feet. The height of the Dome is 365 feet.

NORWICH CATHEDRAL.

THIS view of Norwich Cathedral has been selected because it represents the grandest portions, and shows the *five* ranges of arches in the Nave, for which it is peculiar; and because from no other point of view so much of the more interesting parts would be comprised: from none it appears of such extent; and all others must unavoidably be more partial representations. Like all Norman, and some of the earlier Churches of the English Architecture, the Choir is very short, which causes the Nave to be of a disproportionate length, and has occasioned the Choir, that more useful part of the fabric, to be extended under the Tower, and partly down the Nave. This rarely occurs in the buildings planned after the *entire* subversion of the circular arch, when the proportions became more accordant, and the Choir was confined to its proper limits. To the circular or square termination of the Eastern wall of Norman Churches was added a Chapel, set apart for the performance of religious offices to the *Virgin Mary,* and hence called the *Lady-chapel,* rising to more than half the height; but in the later buildings it became larger and more conspicuous, not unfrequently reaching the height of the Choir, partaking also of the same roof, and sometimes of similar ornaments, though always with some apparent difference and distinction. It may be remarked that not one among our great Saxon Churches has a Lady-Chapel of that age; all those which remain are in the Pointed stile, and the fragments of many that have been destroyed prove them to have been built under the same Order. It is difficult to determine whether any such appropriated building existed in the Saxon times, or whether they were afterwards attached to the edifice, and in future structures constituted a part of the design. The Lady-Chapel was always united to the Choir, extending towards the East, and was furnished with stalls and desks like the Choir. Stone seats were designed only for the Chapter-House, or other buildings of occasional use, except the priests' stalls, which were constructed of stone from necessity. But Norwich Cathedral has lost this portion of the design *, otherwise it appears complete in all its principal members. The walls of the whole Church are Norman; the plan comprehends a Nave and Choir with appropriate aisles, and the latter has distinct Chapels, and Transepts without aisles, each of these having had a Chapel on the East side, but only one of them remains.

* Its Lady-Chapel.

Norwich

NORWICH CATHEDRAL.

Norwich was made the See of a Bishop in 1094 by Herbert de Lozinga, a Norman, who translated it from Thetford, in the same county. But there being no Cathedral yet built for his reception, it became necessary to perform Divine Service in the principal Church in Norwich, and in 1096 the foundation of the new Cathedral was laid. The work proceeded with rapidity, and in a very few years the Choir appears to have been so far completed as to admit of consecration. This portion of a Church was always the first raised. How far the building was advanced at the death of Herbert is unknown, but its progress continued under the auspices of Bishop Everard, his successor, who closely followed the stile laid down by his predecessor. Succeeding Prelates completed the great work; and, if we credit the accounts preserved in history, it was no sooner finished than it underwent the fate recorded of most other Cathedrals. The whole Church is said to have been burnt, except the Lady-Chapel, with nearly all the monastic buildings, by the citizens, in 1272, and yet the Architecture of the existing edifice is attributed to Herbert the first founder; a contradiction which in part elucidates the introductory sentences to "The Survey of Salisbury Cathedral;" namely, that the roof was the only portion wholly destroyed by fire, and which must have been the case at Norwich, the stile of building agreeing with the early period ascribed to it. As a single portion of an edifice, the Nave of Norwich Cathedral is one of the largest, grandest, and most interesting in England: its length is separated into *fourteen* divisions, and the width into three aisles, which are of simple majestic Norman Architecture, unmixed with the Pointed stile, except the vaulting; and its external elevation presents *five* ranges of arches from the basement to the roof, all which admit windows except the space between the Side-aisles and Gallery. The West Front had originally peculiar plainness, but the uniform Saxon buttresses and arches have in part been replaced by a large window, and door beneath. The Transepts are without Side-aisles, and partake, but not wholly, of the design of the Nave: at their angles are square turrets. From the intersection of the Nave and Choir with the Transepts the Tower is raised, subdivided into stories of various arches, between turrets at the angles, which terminate with pinnacles. This sustains a lofty well-proportioned spire, probably an addition made during the prelacy of Percy, in the fourteenth century. The decorations belonging to it are few, and these of a simple kind; the angles are crocketed, but the sides without the large and ornamented windows which adorn this more beautiful portion of Salisbury Cathedral. The Choir terminates in a *semi-circle,* at the union of which with the side walls are attached two Chapels, of a singular form, being two united irregular segments of circles. These preserve the only appearance of the Saxon stile which the exterior

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of the Choir now has, nearly all the windows in every other part having been altered, or wholly obliterated. To what has already been said regarding the interior of the Nave, I shall only add that the Norman Architecture is very unadorned; and that the great arches of the Aisles, and those constituting the Galleries above them, have very few mouldings, which are confined to the external faces; while the sofits are plain, resting upon large semi-cylindrical and clusters of triple columns, alternately placed. The roof is a fine vaulting of stone; and the arcades of arches in the open Tower are very handsome and ornamental. Internally the Transepts have a proportionable share of decorations, and these variously disposed in the arches, which are designed of very irregular sizes in all the divisions of the side walls. The Chapel attached to the North Transept is ornamented with a range of arches round the basement. The Choir combines grandeur, richness, and beauty; and the windows encircling the Altar diffuse a solemn burst of light over the East end, admitting its elegant arches, those of the sides, and the screens, &c. (placed where Norman arches once stood,) to be seen with all their varieties. Two Chapels attached to the North side of the Choir have been demolished: that of Bishop Beauchamp's on the South side remains entire. The Saxon Chapels already noticed, which join the end of the Choir, are dedicated to Jesus and St. Peter; the former is towards the North.

Before the High Altar steps is a tomb, raised to the memory of Bishop Herbert, A. D. 1682. On the South side the tomb and effigy of Bishop Goldwell, resting under a handsome canopy; and near this the monuments of William de Walsham and Bishop Wakering. Still more Eastward is the monument of Sir William Boleyn. In the North Aisle is a monument usually ascribed to Sir Thomas Erpingham; and another for the widow of John Culpeper, esq. Jesus Chapel contains the tomb of Sir Thomas Windham, removed from its original situation. On the South side of the Nave are the monuments of Bishop Nix and Chancellor Spencer; and on the North side the tomb of Sir James Hobart. The handsome but mutilated Font stands in the South Aisle of the Choir.

The Chapter-house (now destroyed) was connected with the South Transept by a groined passage leading from the Cloisters to the Church-yard. The Cloisters are entire; and they are generally considered to be the most uniform and perfect in England. Of the Episcopal Palace, built on the South side of the Cathedral, considerable portions remain; but those most unaltered are a Chapel, and the lower part of a Grand Tower, or Gateway.

Norwich Cathedral measures in length 414 feet 6 inches; in extreme width, at the Transepts, 190 feet; the height of the Spire is 309 feet; extreme square of the Cloisters 180 feet.

CHRIST CHURCH CATHEDRAL, OXFORD.

To fix dates to buildings, by a comparison of the component parts of their Architectural detail, of whose foundation no record exists, is pursuing a method that cannot be implicitly depended upon, though it is frequently attended with success. So great was the variety of design and decoration, together with the disposition of ornaments, practised by builders at all periods in the antient Ecclesiastical style, from the earliest Norman to the works of the sixteenth century, that, in structures of known date, and unaltered specimens, the contrast of simplicity and richness, of solid and less substantial masonry, and of bold and delicate execution, we are apt to take them for the works of earlier or later ages, according to their peculiarities, and should have drawn such conclusion, had not the exact dates, and the names of the builders, been handed down to us. For example, if we compare the design, general distribution of decorations, and the proportions, exhibited in the Nave of Radford Abbey Church, near Worksop, in Nottinghamshire, with the antient parts of the Nave, Choir, and Transepts, of Oxford Cathedral, we shall observe a great dissimilitude between them, as well in the arrangement of the whole, as in the comparative elegance of dimensions and execution. In the former building there is greater variety of parts and ornaments, with solidity and even massiveness, than in the latter: in the Cathedral we observe the most decorations in the capitals, and they form the only enriched features, but in the first-named building the reverse takes place; yet both these structures were raised in the reign of Henry the First. In many other edifices of this era might be noticed various peculiarities, which render the ascertaining their respective dates, by comparison alone, liable to error, but the instance here mentioned is sufficient for the present purpose; it will convince us that octagonal columns were as usual as single cylindrical ones, enriched capitals as plain ones, intersected as single semicircular arches, minute decorations as the stiff volute, and lofty narrow proportions as the wide expanded arch.

But to proceed with the description of the venerable Cathedral of Christ Church, which has sustained various alterations, and of which the chief is a reduction of its proportions in the length of the Nave by Cardinal Wolsey, when he demolished above 50 feet, with half of the Cloisters, to lay the foundation of the extensive college

college which he designed to build. Very little is recorded of the foundation of this edifice; and few, if any, dates of the building of the Aisles and Chapels connected with it, have been preserved. A Nunnery is said to have been founded here, dedicated to St. Mary and All Saints, as early as the year 730, by Didane, a petty king in these parts. The establishment was small, and he entrusted the government of it to his daughter, Frideswida, who after her death was canonized, and the Monastery, at a subsequent period, was called by her name. The Church being demolished in an incursion by the Danes, A. D. 1004, was rebuilt and enlarged by King Ethelred shortly afterwards. Roger Bishop of Salisbury removed the nuns, in 1111, and placed in it a prior and regular canons, of the Augustine Order. Henry the First greatly increased the revenues; indeed, he is said to have rebuilt the Church, and to have appointed Guymond, his chaplain, to be their first prior. The plan of Christ Church, like all our Cathedrals when entire, is that of a cross. The exterior is venerable, but far from striking or grand in any view, either from loftiness of elevation or richness of design and decorations. The proportions of each part are accordant, but the dimensions are not extensive. The additional Aisles, Chapels, Chapter-house, and other contiguous buildings, in different eras of the Pointed Architecture, combined with the simplicity of the original Saxon buttresses, turrets, and ranges of ornamented single and intersected arches, are very picturesque, and excite considerable interest. Its situation does not allow of an uninterrupted view, in any direction. Surrounded by the houses of the Dean and Canons, and their gardens filled with lofty trees and shrubberies, on one side, and by the College buildings on the other, the effect in the whole is lost, and its parts cannot be viewed with advantage. The Nave externally is without decoration, retaining much of the solidity of Saxon Architecture, but with little of that style perfect, except in the upper line of windows. The Side-aisles have been nearly rebuilt, and are lighted by large Pointed windows, divided by a mullion, but without tracery. At the West end, two columns of the Nave are built into the wall. The transepts have undergone little alteration, their original character is preserved, but the Northern is the most unobstructed and complete. Each angle is terminated by a square buttress, having on the front and sides ranges of circular and pointed arches; on the summit of each is a pinnacle. At the end is a large plain window, having over it a flat parapet. The tower rising from the centre is an early specimen of the Pointed Architecture. The lower story is plain, and has at each angle a circular buttress. Over this story the principal one rises, and, if not coeval with it, is little less antient. The pinnacles and Pointed arches

correspond

correspond with those on the Transepts, and at the East end. In each side are two arches, with small openings for light to the belfry. The spire is said to have been added by Cardinal Wolsey, and to have been originally much loftier, but it has every appearance of being much older than this period. The Choir has, in the upper story of either side, a uniform range of five windows, which, with the terminating cornice and parapet, were altered from the Saxon at the time the roof was added. The East end has a large, but not very ornamental window, between two square Saxon buttresses, which retain their arches, and are entire, excepting their pinnacles, which no doubt corresponded with those upon the Transept. On the North side of the Choir are three Aisles. Their external appearance indicates very little of the early period of the Pointed Architecture, in which they were built, and the elegance of their interior. The windows have been altered from their original character, and enlarged. Those on the North side are uniform, and have elegant and various ornamental tracery.

On the South side of the Cathedral stood a small Chapel and the Chapter-house. The former is connected with the Transept and the Aisle of the Choir, and lighted by a beautiful window at the East end, which contains an elegant distribution of tracery. The Chapter-house retains the characteristic features of the early Pointed style, but has undergone various alterations. At the East end are five lofty narrow arches: three of them form windows. Those on the North and South sides, which are triple, have been walled up. The entrance is by an ornamented Saxon door in the Cloisters. Speaking of it in its original state, its proportions were a parallelogram, separated in two divisions by a cluster of columns rising from the pavement, and an arch. These are again subdivided, each into two spaces, by triple columns, supported by heads at the cornice of the windows, from which spring the groins of simple intersecting ribs. It was built in the reign of Henry III. The Architecture is very elegant, but the effect much impaired, a floor having been raised, and half the length cut off. The windows, lighting it with their insulated columns, enriched capitals, spandrils, and arches, are entire, and extremely beautiful. The Cloisters have but little the appearance of that venerable Aisle, which graces most of our Cathedrals. Besides that great part was destroyed by Cardinal Wolsey, the remnant has undergone so many and material alterations, that but scattered fragments remain, which, when collectively viewed, give only an imperfect idea of its original state. Some parts are more antient than the groined roof, windows, and exterior, which are the works of the fifteenth century. The roof is entire in some places, and consists of a variety of intersecting ribs, connected by sculptured bosses. The tracery of the windows has been destroyed.

The

The present entrance to the Cathedral is by a porch on the South side of the Nave, which, though diminished above fifty feet from its original and proper proportions to the corresponding Aisle, is nevertheless magnificent. The West end has a window, antient indeed, but which presents an unfinished appearance, being roughly built into the mouldings and sofits of the arches, and not having a single moulding or ornament. Three arches, or divisions, were taken from the length, and but four remain: they possess great novelty of design, and all the elegance of the age of Henry I. The chief peculiarity consists in two distinct arches, springing from double sets of capitals on the same column. Between the arches, the upper of which are the principal, are the two arches of the Gallery-story. The groins of the Side-aisles spring from the same capitals, which sustain the arches of the Nave: they are all very beautifully sculptured with foliage. The four arches of the tower are stout, and sustained by clustered columns. Those of the Nave and Choir are circular, the other two pointed. The Architecture of the Transepts corresponds with that of the Nave. The roofs are timber, divided into columns; that of the Nave very elegant. The columns for sustaining the stone groins remain, though the roof appears never to have been completed. It may be observed, that we have no instance of an arched Aisle of these dimensions in Saxon or Norman Architecture, and we are led to believe that none were ever erected. This is unaccountable, unless the Architects mistrusted their skill, in the covering so great a span; and, till the invention of the Pointed arch, timber frames were used, as at Peterborough, Ely, St. Alban's, Romsey Church, &c. The Side-aisles were generally groined in stone, and may be seen in those buildings. The interior of the Chapel in the South Transept is perfectly plain. The circular arches, entering the Aisles from the North Transept, have each a stone screen: these were probably erected in the 15th century, and give strength to the piers, with additional beauty to the design. The Architecture of the Choir Side-aisle, Dormitory, and Latin Chapel, are early Pointed, the succeeding style to the Norman, with which it is connected. They are separated by clusters of columns, with ornamented and plain capitals. The Aisle distinguished as the Latin Chapel, from the service performed there in that language, presents nothing remarkable. The centre Aisle is called the Dormitory; but when or why it received this name is unknown. The Architecture is interesting, and the effect is heightened by the range of venerable monuments which it contains.

The Choir is very grand, exhibiting a fine mixture of the magnificent Norman Architecture of the Nave and Transepts, but which is here continued with additional ornaments, and of the more superb decorations of the later Pointed style in the roof.

roof. This elegant stone vaulting was erected by Cardinal Wolsey, in the sixteenth century, the stone being taken from the Abbey of Osney, which was dilapidated shortly after its suppression, in 1524. It consists of a variety of compartments, springing to their several centres from insulated pendant brackets, and in their upper parts divided into hexagonal, octagonal, and triangular spaces, having at each intersection a knot of leaves, and within quatrefoil turns. The whole is supported by ribs, or segments of arches, on either side, which rest upon capitals and pillars rising between the great arches. These, it has been supposed, are remains of the original roof; but this does not seem likely, as there are no lateral springers: and, unless a stone roof was added in an early period of the Pointed Architecture, it was most probably, before Wolsey's time, of timber, as in the Nave and Transepts; for it is unlikely that one stone vaulted roof would be destroyed to replace another. The antient tracery of the East window has been destroyed, less ornamental being substituted; an alteration which took place through the Cathedral in the seventeenth century; when the painted glass which contained the history of St. Frideswida, and the figures of bishops, kings, and benefactors, with their armorial bearings and other devices, were wholly demolished. About the same time, the stalls were removed from the Choir.

The monumental remains of this Cathedral are but few. The principal is the shrine, or, more properly, the tomb of St. Frideswida, at the East end, between the Aisle called the Dormitory and the Latin Chapel. This grand tomb and oratory consists, in its external design, of three divisions, which reach to the roof: the basement is stone, and separated into nine divisions by piers and niches, having elegant canopies, and an enriched cornice. The divisions are perforated, to admit a view of the brass plates which were on the tomb, but those are wholly destroyed. The sides of the tomb have, in each division of the screen which surrounds it, a recessed pannel, with shields within quatrefoils. The divisions above this are comprised in the Oratory. Each of the compartments form a niche: the upper range have pinnacles. These parts are beautifully executed in oak: the decorations correspond with the stonework, and the whole was erected at one period; probably in the reign of Henry VI. Adjoining to Frideswida's tomb is the monument of Lady Elizabeth Montacute, who died A. D. 1353. On the tomb, which consists of arched compartments within pannels, lies the elegantly-attired effigy of a female: her head rests on a pillow supported by angels, and her feet against a dog. It is a fine specimen of the sculptor's talents, as well as of the costume of the period in which she lived. The next arch contains the magnificent monument of Guymond

the

the first Prior, who died in 1149. The canopy over the effigy consists of three elegant pediments, divided by buttresses and pinnacles, handsomely ornamented. The figure is extremely fine, but has been much mutilated. This tomb was probably built in the reign of Edward III. Under the adjoining arch, at the entrance of the Aisle, is the monument of Sir Henry de Bathes, Justiciary of England, who died A. D. 1252. This figure is represented in a complete suit of plate armour, and by its sculpture must have been erected a considerable time after his death. The workmanship is good, but the hand of violence has greatly disfigured it. On a cluster of pillars opposite St. Frideswida's tomb, is a tablet with a bust to the memory of Robert Burton, author of the Anatomy of Melancholy. In the North Transept is the monument of James Zouch, who died A. D. 1503. It is decorated with quatrefoils within circles, and other characteristic ornaments. The other monuments of the sixteenth century, distributed over various parts of the Cathedral, are those of Bishop King, which is very handsome, A. D. 1557; Curthorp, A. D. 1557; Henry Dowe, A. D. 1578; Thomas More, 1584; Stephen Lance, 1587; and John Bishop, 1588. There are numerous modern monuments and tablets. Those which now dignify the Aisles of the Choir were removed from their original situation in other parts of the Church; but many of the brasses, and antient inscribed gravestones, were taken up and destroyed in the seventeenth century, when an order was issued for the removal of "all Popish relics."

But, notwithstanding the various innovations which are conspicuous both externally and internally, yet the Architecture of the respective ages, and the magnificence of the pristine state of this Church, are not so much concealed or obscured as to fail of producing that grandeur of effect so particularly striking in the earlier ecclesiastical buildings. The symmetry of the Norman Architecture in the four great Aisles is uncommon, and the additions they received in the sixteenth century diffuse a lightness and richness over the whole.

Christ Church Cathedral measured, from East to West, before the demolition of part of the Nave, 205 feet. Its present length is 155 feet. The breadth at the Transepts is 102 feet; and the height of the Spire 145.

PETERBOROUGH CATHEDRAL.

THE mitred Abbey of St. Peter (which, with the addition of *Burgh*, gave name to the City before called Medeshamstead, as early as the 10th century) is one of the Six Churches elevated to the dignity of Cathedrals by King Henry the Eighth, subsequently to the Reformation *. To Abbot John of Salisbury is usually ascribed the honour of having built the principal part of this edifice, a work which he undertook shortly after his consecration, in consequence of an accidental fire which happened early in the 12th century, and is said to have destroyed nearly the whole of the Church belonging to this monastery.

Peterborough Cathedral exhibits several styles of Architecture, but the prevalent is Norman, whose characteristic proportions are very grand. All the principal members of this magnificent structure remain entire, excepting the West front, the incomplete design of which, together with the destruction of several sepulchral and other curious Chapels on the North side of the Choir, and of the Cloisters and Chapter-house on the South side of the Nave, are abatements from the symmetry and beauty which formerly belonged to this Cathedral and its appendages. As is usual in almost all Norman designs, the Nave is very long, and the Choir of small extent; the latter having its Chancel of a semicircular form. The Transepts are handsomely proportioned, and these members have received a very considerable share of the Architect's skill; they contain a great profusion of arches, which, having suffered no material alterations, are now perhaps the most interesting portions of the Norman fabric.

The Central Tower, or Lantern, was built at the latter end of the 14th century, on the pillars and arches of one doubtless more in unison with the rest of the structure; and the Lady Chapel was attached to the East end of the Choir by Abbot Robert Kirton, towards the close of the 15th century. But the West front is considerably more ancient than either of those portions, and is a design of uncommon magnificence. Its builder is not known, but the period of its erection, in the absence of positive record, may be conjectured with tolerable accuracy, and the causes of the

* The others are Oxford, Bristol, Gloucester, Chester, and formerly Westminster.

dissimilarity

dissimilarity and variety between its architecture and that of the Nave may be satisfactorily accounted for, by pointing out the alterations in the Norman style which the progress of the Pointed Arch effected towards the conclusion of the 12th century.

If Abbot Benedict, who was consecrated in the year 1177, wholly rebuilt the Nave, which he is believed to have done, a striking difference would doubtless exist in the style of the architecture bespeaking such an important alteration; but no such difference occurs; on the contrary, the design of the Church is uniform throughout, and its style warrants a belief that, of the present fabric, a far greater portion may be ascribed to Abbot Benedict in the year 1177, or to some other architect about this period, than can be correctly attributed to Abbot John of Salisbury in the year 1118 or to Abbot Martin, one of his successors, in the 13th century. The record which contains this statement does not account for the re-edification of so inconsiderable a portion of the Church as its Nave, so shortly after its completion.

Norman Architecture was in its last style of purity when Peterborough Cathedral was raised from the ruins of a far more ancient structure, which occupied the same site. During the progress of a fabric so vast in its dimensions, and so noble in its design, a change in the style, agreeable to the taste of the architects, or the improvement in science, could be made and adopted; and as such alterations at the close of the 11th century were the means of augmenting the size, or improving the splendour of the Church, they were readily adopted; but the remaining attachment of the architects to the Norman, as well as their approbation of the newly invented Pointed Arch, prevented a sudden transition from one form to the other; they chose rather to unite their characteristics till a decided preference should be given to one of the two styles. The Nave of Peterborough Cathedral was evidently not completed till the arrival of this interesting era. Both the masonry and architecture prove that no space of time elapsed between the erection of the triple aisles, and the noble group of buildings which compose the West end. Pointed Architecture was gradually established, and its progress is exhibited in the Transepts, Towers, and Western elevation; but its perfection was of later date, and very few specimens of the style of Henry the Third will be found in this Cathedral.

The West front is composed of three magnificent Pointed arches, which are surmounted by pediments, and flanked with two Towers more elevated than the pediments, and terminating in handsome, though differently ornamented, stone Spires of subsequent date. The centre arch is less spacious than the others, and of a more acutely pointed shape, but the numerous and elegant ornaments and mouldings correspond in design, in excellence of carving, and in their fine state of perfection.

The

The piers, following the receding form so gracefully preserved in their superincumbent arches, are lozenge shaped, having in all their slender faces attached and insulated columns, alternately placed, which are strengthened by bands in several places, and have capitals carved with foliage. The extraordinary lightness and beauty of these clusters are beyond description, but so great is the weight they have sustained during at least six hundred years, that they no longer retain their original perpendicular position. A richly-ornamented circular Catherine-wheel window is contained in every pediment, between two rows of trefoil niches and arches; the former contain figures, and the latter admit light and air to the roof. Two handsome octagonally shaped pinnacles, rising out of massive sculptured corbels, which rest on pillars attached to the main piers beneath, divide the pediments, the sloping sides of which are ornamented, and the points terminate in beautifully sculptured crosses. The Towers have at their angles pillars, or clusters of mouldings, and their sides are enriched with several tiers of Pointed arches, both single and intersected, plain and ornamented. Under the triple arches, which, with their accompaniments, may be said to form the Screen or Porch of the front of the Church, appear the windows and doorways of the Aisles. The former, lofty and narrow, are filled with tracery, but the elegant doorways, which are composed of columns, capitals, and mouldings, are neither less ancient in date, nor less admirable in execution, than the great arches on the exterior. Pointed arches, both single and subdivided, occupy the blank spaces of wall between the windows and doorways, and the roof is groined with stone. Over the North-western aisle of the Nave rises an elegant Tower, crowned with four pinnacles, and enriched by numerous arches. A corresponding Tower appears to have been raised on the South side, and for some reason, now unknown, destroyed after the Reformation *.

The variety in the arches and ornaments of this matchless, although imperfect design, suggest the following remarks, which will point out the probable age of the oldest, and of the other members and decorations which in subsequent periods have been added thereto. Although the characteristics of the Pointed Arch prevail over those of the Norman in the Western towers, transepts, and facade of Peterborough Cathedral, yet many of the latter are prominent among their mouldings and ornaments, and to the vacillating taste of the short period in which a mixture of styles so curious and interesting prevailed, must be ascribed the variety in the shapes of the arches. Undetermined to which to yield the preference, the architects em-

* The style in which these Towers are built prevailed in the 13th century. It is therefore very probable that the original Architect never completed his design.

ployed

ployed both, and throughout the portion of this Cathedral to which our attention is now directed, Norman and Pointed arches are to be seen, the former accompanied with the ornaments of the Pointed style, and the latter with those of the Norman. The external arches of the Western doorways are in the Pointed shape, and the internal arches of the same doorways are Norman. Windows and other arches of both styles are exhibited in the Transepts; and the two grand arches in the interior of the Nave, which partly support the weight of the Tower on one side, and the basement of another Tower on the opposite side, are richly carved with zig-zag. It would be unnessessary to multiply examples. Such are a few of the peculiar features in the design of this West front and its noble appendages. Although the arches, windows, niches, and other ornaments in this superb pile of buildings, are very numerous, although its entire completion perhaps never took place, and although a dissonance in the style of the latest of its embellishments is observable, yet so grand is the appearance of the three great arches, their supporting pillars and surmounting pediments, that neither the absent objects, nor the spires and crocketed pinnacles of the age of the 14th century, nor the Porch under the centre arch, the work, perhaps, of the 15th century, greatly impair the beauty and chasteness of the architectural composition. The shelter afforded by this Porch is not its only use, since it forms a buttress to strengthen the crooked props of the great arches, and it was doubtless built principally for this purpose; a reason sufficient to suppress any expressions of regret at the interruption which it offers to the original uniformity and simplicity of the triple arches. The front of the Porch contains the arch of entrance, and a handsome window belonging to a room over. The angles are flanked by octagonal turrets, one of which contains a staircase. The roof of the passage is groined with stone, and a beautiful variety of delicately carved ornaments enrich the front of the Porch.

The only exceptions to strict uniformity discoverable in the architecture of this Cathedral are the ornamented arches on the North and South sides of the Choir; and that these variations do not prove the re-edification of the Nave *sixty* years after its completion by Abbot John of Salisbury, is evident, in the occurrence of similar zig-zag carvings on the North door of the Nave, and also in the Pointed arches under the Western Towers. Whether the honour of building this edifice should be conferred on Abbot John of Salisbury, or Abbot Benedict, I shall not presume to determine; but it is interesting to remark that the most distinguished ornaments on the exterior and interior of the semicircular Chancel are intersected arches, the invention of which took place at a late period in the use of Norman Architecture.

Only a few of the Norman windows in the sides of the Nave remain unaltered; the greater

greater number have been rebuilt and enlarged. There are two tiers of windows in the side aisles, separated by a row of small Norman arches, which have been partially destroyed by the Pointed windows of the Gallery st or. The windows beneath fill the spaces between the flat buttresses; they are opened to the aisles of the Nave, and contain tracery of a very curious pattern, as old as the 13th century. The original appearance of the arches over these windows may be seen by several which remain perfect on the East side of the North Transept; and when the alteration of the windows in the 13th century took place, a trefoil-shaped arch was added to the handsome Norman doorway on the North side. In every division of the clere story (excepting the two most Eastern) are contained triple arches, the windows of which are filled with tracery. The original block cornice and parapet remain, but when, in the 14th century, extensive alterations were made in this Cathedral to improve the plainness of its ancient architecture, a surmounting parapet was built on every side of the Church.

The Transepts, the Northern one in particular, exhibit numerous tiers of irregularly proportioned and unornamented Norman arches: all the windows are enclosed by tracery, and the pediment between the turrets has been rebuilt and crocketed. The windows in the Eastern sides of the Transepts vary in their forms, proportions, and ages; in the South Transept are several of very beautiful design, but those in the North Transept are more irregularly placed, in consequence of the attachment at a former period of a Chapel, supposed to have been dedicated to the Virgin Mary. To the same side of the Choir was also joined an Oratory, some relics of which are yet remaining. The central Tower, or Lantern, was erected in the 14th century; it consists of one story, and is enriched on the sides with windows and blank arches, having elegant patterns of tracery. The ancient external roof of the Lantern was of an octagonal form, constructed of timber, and covered with lead, which was placed in a diagonal, or *herring-bone* manner. It appeared considerably above the parapet of the Tower, and terminated in battlements. This venerable and very curious object was destroyed in the year 1813, when the angular turrets were built, which are not only too lofty, but assuredly inappropriate, being copied from those belonging to the Norman Transepts. On each side the Choir, at its junction with the semicircular apsis, is a lofty and elegant octagonal pinnacle. The Norman windows in the upper part correspond with those in the Nave, but at the East end they have been replaced by pointed ones enclosing handsome tracery. In the parapet over these windows are several round recesses containing sculptured representations of human heads.

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The once-cloistered quadrangle is now an unenclosed area. In the external walls are still preserved the Lavatory, and several other handsome arches and vestiges of buildings. The site of the Chapter-house has long been covered with dwelling-houses. The two doors on the South side of the Nave, formerly leading to the Eastern and Western walks of the Cloisters, remain, the former is composed of a Norman arch, curiously ornamented, the latter of a Pointed one in the style of the 13th century.

The inside of Peterborough Cathedral may, perhaps, be considered by some not answerable to the outward magnificence. It is, however, highly interesting, and is one of the most perfect Norman Cathedrals in England. The roof of the Nave and Choir has never been groined, but the portion between the Western Towers having been completed, and springers fixed in the angles at this extremity of the Nave, doubtless the intention of the architect was to cover those aisles with stone, a work which, if completed, would have adorned the interior of this edifice. The present roof is flat, being constructed of wood; the beams of that in the Choir are supported at the sides on carved brackets, but those in the Nave rest upon pillars which rise from the pavement. Ten noble arches, supported by clustered pillars and composed of numerous mouldings, separate the triple aisles of the Nave. Agreeably to an ancient, although not universally adopted rule, two other tiers of arches perfect the design of the interior, namely the Gallery and Clere stories: the former has in every division two Norman arches, enclosed under one of larger dimensions; and the latter, three arches correspondent in proportion to those of the exterior. Excepting a single row of zig-zag in the principal arches of the Gallery arcade, no sculptured ornaments enrich the architecture, but that other embellishments were intended to have been executed, is proved by a specimen in the two most Eastern divisions of the Nave. The roofs of the Side Aisles are groined, and the wall beneath the windows is filled with intersected Norman arches.

Single round and octagonal pillars, placed alternately, support the basement arches in the great Transepts, which in every other respect accord so nearly with the design and arrangement observed in the Nave, that a further description of these members is rendered unnecessary. An ancient wooden screen encloses the aisle of the South Transept, which is subdivided into chapels or oratories. Their altars have been demolished, but they still retain water basons and brackets for figures. In one of these chapels is preserved a curiously carved wooden chest; and an ancient monument of an ecclesiastic lies on the pavement. The head of the figure is covered with an ornamented canopy, which is supported on slender pillars at the sides. He is dressed in

his

his sacerdotal robes, holds a book in his left hand, and a crosier in the right, the extremity of which is grasped by a dragon at the foot of the effigy. In the most Northern one of these chapels lies a coffin-shaped grave-stone, which formerly contained an ornamented cross inlaid with brass, baneath a canopy. The inscription is carved on the border in Longo-bardic capitals, but the name of the person, an ecclesiastic, to whose memory the tomb was placed in its present situation, is defaced. The corresponding aisle of the North Transept is enclosed by richly-ornamented wooden screens, and fitted up with ancient stall seats. At the end is a very curious Norman arch leading to a staircase, and on the side wall are fixed two pieces of tapestry.

With the Lantern Tower between the Transepts were also rebuilt two of its supporting arches in the Pointed style; they are more lofty than the two remaining Norman arches facing the Transepts, and are composed of more numerous mouldings. In the Choir, the Organ-screen and seats are modern, plain, and mean, but its Architecture is truly magnificent. On each side are four Norman arches, resting on massy cylindrical and octagonal pillars. The surmounting stories are designed like those before described. The semicircular Chancel has been considerably altered: all its Norman arches in the basement being replaced by others in the Pointed style, which are covered with square architraves and labels, elegantly and variously ornamented and perforated: they are open, and admit a partial view of the beautiful roof of the Lady Chapel. Some relics of fresco paintings are discoverable on the side walls of the Choir.

The bold simplicity of the Norman architecture of the 12th century, and the profuse richness of the Pointed style of the early part of the 16th century, appear in the Choir, and Lady Chapel of this Cathedral. The groins and arches of the latter building are united to the sweeping form of the Chancel in an ingenious and skilful manner. The Lady Chapel, externally, possesses only a few carved ornaments, but its interior is remarkable for the variety and beauty of its enrichments. At the East end are five windows, and on each side four, all nearly uniform in design and proportions. In the parapet and battlements, which are perforated, are contained shields of arms, initials, and the emblems of the Passion. Single pillars attached to the side walls between the windows, support the roof, which is constructed of stone, elegantly designed and covered with numerous ribs and compartments. Several of the bosses in the principal spandrels are superbly carved, and contain shields of arms. The wall beneath the windows is filled with arched pannels, and a stone seat extends round the room.

A curious

A curious and very ancient relic of antiquity is preserved in a recessed arch behind the Choir. It is a *Shrine* consisting of a single stone, which measures 3 feet 6 inches long, 1 foot 1 inch wide, and 2 feet 5 inches high. The top is ridged, and carved with knots of foliage enclosed in circles. The narrow ends are plain, but each side contains six shallow niches, covered with Norman shaped arches, and separated by columns; the figures either of Saints or the Apostles, are placed in different attitudes, and their heads are encircled with glory. This Shrine was doubtless once placed on an Altar Tomb, and enclosed beneath a canopy; and the deeply cut holes in the sides were to admit bars, for the convenience of its removal on particular occasions. Near this Shrine are the tattered remnants of a magnificent cope, which with a manuscript book were found in a stone coffin, containing the ashes of one of the Abbots, in the South aisle.

In the North aisle of the Lady Chapel is a mutilated monument composed of three arches, which enclose niches, having brackets, canopies, and appropriate ornaments. Within a dark recess, at the back of the stalls in the South aisle, are the mutilated remains of a finely-sculptured figure, ascribed to Abbot Chambers, who became the first Bishop of Peterborough. Beneath two opposite arches on the sides of the Choir were buried Queen Catharine, A. D. MDXXXVI, and Mary Queen of Scots. Under the arch leading from the South aisle of the Choir to the side aisle of the Transept is a Norman arch, forming a canopy to a very ancient effigy. Angels support the head of the figure, which is attired in Abbot's robes richly ornamented: he holds in his left hand a book, and in his right hand a crosier, the foot of which is grasped by a dragon. On the pavement near this lie two other effigies. The most Eastern, which is more curious, perfect, and perhaps more ancient than any other in the Cathedral, is carved in bas-relief; the head of the figure is protected by a canopy, he holds a book in one hand, in the other a crosier, and has at his feet a dragon. The other effigy also lies under a canopy, which is ornamented with pinnacles, and supported on slender columns: his hands hold a book and a crosier, and his feet rest on a bracket.

Peterborough Cathedral measures in extreme length from East to West 471 feet; and in breadth at the Transepts 180 feet. The breadth of the West front is 156 feet, and its extreme height exactly the same. The height of the Lantern Tower is 150 feet. The Triple arches in the West front are each 82 feet high.

ROCHESTER CATHEDRAL.

ROCHESTER became the See of a Bishop in the sixth century, being raised to that dignity, and a Church there built, by King Ethelbert, soon after his conversion to Christianity. But from this period to the prelacy of Gundulph no extensive edifice was raised; and the accounts of the earlier buildings being very uncertain, in this short history they will be passed over, till the time of that justly-celebrated Norman Architect and Prelate who laid the foundation of a new Cathedral. He succeeded A. D. 1077, on the death of Ernost, and was most zealous in promoting the welfare of his Monastery, which had been deprived of many valuable privileges, and much of its property, under former Bishops; and the re-edification of the Church, which he found in ruins, was one of the most important subjects which for a considerable time occupied his attention; but he pursued the work with unceasing energy, raising and increasing his funds by various means, till the great work was completed.

Rochester is among the smallest of our Cathedral Churches; and, though it possesses many ornamental, and some elegant parts, yet it has a general mean external character, and is the least distinguished mitred Church in England, except, perhaps, those of Bristol and Oxford. But, notwithstanding these defects in embellishment, it has nevertheless the same number of parts which compose other large Churches, and affords sufficient space for the diversity and grandeur of ornament which distinguish other Cathedrals, but it has received these very sparingly. It consists of a Nave and Choir intersected by double Transepts, with a Tower at the junction of the principal Cross-aisles, which is low and unornamental, having a short heavy Spire of lead. An additional Bell-tower between the Transepts on the North side, called Gundulph's Tower; a small Gateway contiguous to it; a Chapter-house and Cloisters, both dilapidated, but appearing beautiful in their ruins; with other small remains of buildings for the destined purposes of former times, form an extensive and interesting groupe of antient edifices. The West Front is composed of a centre and side-aisle divisions, having formerly had an octagonal turret and pinnacle on each of the four angles, those at the extremities rising from square towers or buttresses in the basement. The whole Front is subdivided into irregular

irregular tiers of arches, of various kinds, and differently ornamented; but their uniformity and interest were destroyed at the introduction of a large window, which occupies almost the entire width of the centre Aisle. The door beneath is elegantly proportioned, and handsomely ornamented with the numerous and various devices of the age, and is additionally enriched by two whole-length statues in the columns at the sides. No other portion of the outside of this building has received ornament, except several windows in the South Choir Transept, and three at the East end. The style of Architecture is peculiarly simple; but its elegance, and almost its interest, are lost in the recent uncouth restorations which have been made.

Beneath the Choir, Transepts, and partly under the space of the Tower, is a Crypt, each portion being divided into three Aisles, and the groins supported by single columns. It was built with the Choir, and no part of the Church is more antient; but its Westernmost division under the Choir-screen, is probably of the oldest Architecture in the whole edifice; yet from temporary obstructions, and the extent and apparent uniformity of the Crypt, it has escaped the notice it merits. The roof has neither arches nor groins, but plain vaults rising from heavy capitals, sloping from their abacus, without ornament, to the slender columns on which they rest. It has never before been suggested that this vault probably formed the basement of the old Choir, which corresponded with the Nave, this portion of the Church being of small dimensions, except in length, and the Choir part short, admitting its extension down the Nave, as at Kirkstall and Furness Abbies. Rochester Cathedral underwent this alteration at the commencement of the 13th century, and the uniformity of elegant Architecture in the Choir and Transepts is admirable. Two divisions on each side the Nave were also rebuilt, and it was doubtless intended to extend it to the West end. It is remarkable that the Choir has no Side-aisles, unless we admit the passage on the North, and the Chapels on the South side, to be such; and consequently there are no large arches, as in most other Churches, the Western part having blank window arches, and the Eastern part recessed arches containing windows. The misplaced door, entering the modern Chapter-room from the South Transept, is handsome in design, and rich in decoration; but it exhibits a mixture of barbarous and beautiful workmanship. The supposed work of Bishop Gundulph in the Nave is solid and good Architecture. The massive columns are variously designed, and their arches are ornamented with a cornice of zigzag. The arches of the Gallery are nearly similar, but are subdivided each by a column into two smaller arches, having the space above them ornamented. The Side-aisles were never arched or groined.

Excepting

Excepting the monument in the South Chapel of the Choir, that of Hamo de Hethe in the North passage, and of Walter de Merton and Bishop Lowe in the North Transept, all the other effigies and monuments have been displaced, and composed of discordant parts. On the South side of the Choir are two monuments; one a plain slab ascribed to Bishop Gundulph, the other, which has an effigy, to Bishop Inglethorp. Opposite, on the North side, is the monument of Lawrence St. Martin, under a fine canopy; and in the next division that of Bishop Glanville, so mutilated and ill-shaped that it is impossible to ascertain its original design. In the South Choir-Transept is a slab with an ornamented cross sculptured on it, and under the canopy of the South Chapel a headless figure of a Bishop. The elegant monument of Hamo de Hethe, in the North Aisle, is without an effigy of the Prelate. The tomb of Walter de Merton, founder of Merton College in Oxford, is a mixture of antient and modern work, but the elegance of the one and the incongruity of the other are sufficiently plain without being here particularized. Adjoining it, on the East side, is the monument of the celebrated St. William, enriched with circles and foliage, on which has been placed a coffin-shaped stone with a sculptured cross. Against the partition dividing this Transept from the Choir is the altar-tomb of Bishop Lowe.

Of the Chapter-house and Cloisters enough remains to exhibit their original beauty. The front of the Chapter-house is divided into two tiers, the lower occupied by the door and side-arches, and the upper by windows, the whole handsomely ornamented and in good preservation. The East wall of the Cloisters contains single and interlaced arches, alternately and regularly placed, but of the corresponding sides nothing exists.

Rochester Cathedral measures in length 306 feet; in width, at the principal Transepts, 122 feet, and at the Choir-Transepts 90 feet. The height of the Spire is 136 feet.

SALISBURY CATHEDRAL.

THE origin and history of so few of our Cathedrals and other Churches can be traced without meeting in the record accounts of their repeated dilapidations and destruction by fire, that when one appears whose early establishment has not been thus marked by such fatal events, it becomes interesting to take particular notice of it; and the building now under consideration claims this distinction. The present Cathedral of Salisbury was raised early in the thirteenth century, on the removal of the Clergy from the very antient City of Old Sarum, now a desolate heap in the neighbourhood of the flourishing new Town; and this Church has remained ever since (with the exception of some modern alterations) in the same state that it was left by its munificent founders, Bishop Poore and Bishop Bridport. This is the summary of its antient history; and, when we recollect the accounts given of the Churches of Hereford, Worcester, Durham, and York, which were no sooner raised from the ashes of preceding structures than they are said to have been again reduced to the same state by accidental fires, we are led to inquire how far such tales merit consideration. It can, however, in this place be only briefly noticed that such statements must be greatly exaggerated, and many are probably without any foundation at all, when it is considered that fire can only effectually destroy the timber-work of these buildings; and though the masonry may be materially injured, where it is most violent, yet it would eventually arrest the progress of the devouring element. We may reasonably conclude that the greatest quantity of timber was in the roofs, as the stalls or seats of the earlier Churches were wholly without ornament, and little larger than necessity required, and the rest of the fittings of the Choir were on the same scale of utility and plainness: so that the lower parts of the edifices could receive little or no damage, manifestly not sufficient to cause the whole to be demolished and a new foundation laid. Yet such statements are copied by succeeding writers without any question of their probability, till they are actually established, and become a very prominent feature in histories. The truth is, that in most of these instances *repaired* and *restored* may be fairly substituted for *rebuilt;* and *alterations* or *additions* frequently placed for *re-foundations.* I have, however, in this work followed the old system, and have given every particular of the kind

kind that could be met with, but have also taken the first opportunity to declare my opinion upon this part of the Cathedral History, which has always appeared to me questionable. I now, therefore, return to a description of one wholly free from these supposed accidents, but whose survey will afford interest to the Artist and the Antiquary.

Besides the uniformity, and peculiar elegance of the proportions, and the Architecture of Sarum Cathedral, it has other claims to be called one of the most beautiful and interesting of our sacred buildings. Its Spire and Tower alone has been more celebrated than, perhaps, any other individual portion of any Church in England. Nor is this distinction unmerited, for the proportions and ornaments are admirable, and its situation in the centre of the building adapted to show it to advantage. A lofty Tower and Spire at the West end of a Church is a retrograde movement from just design, for, however large and handsome the main building may be, it always appears too lengthened, and is reduced by such elevation at one extremity, whereas a central height is good in every point of view. The West front of this Cathedral is a design as pure as it is elegant. Its proportions approach a square, having at each angle lofty pinnacles, which surmount large turrets rising from the ground, with a pediment in the centre. The central entrance has triple arches forming a porch; those at the sides are single. The windows in the West front are principally three in the centre, two under the pediment, and one to each side-aisle. The divisions are separated by buttresses which have arches, niches, and ornaments corresponding with the ranges, and with the variety which pervades the whole design. There is a peculiar elegance characterizing this elevation; all its parts, arches, mouldings, &c. are delicate in the extreme, and, of the period in which it was built, it is the noblest specimen of the Pointed style remaining. The North and South sides of the double Transepts partake of the same character; triple windows in the upper tier, and double windows in the lower; straight parapets panneled, turrets and pinnacles mostly octagonal; those on the Transepts very dissimilar to each other. The Porch on the North side of the Nave is very beautiful, both externally and internally. On the front over the great arch are two windows; at the angle of the pediment on each side is a pinnacle, and on the summit a cross. The interior has on the side arches in two divisions; those in the basement are single and numerous, but the rest large arches divided and subdivided into various compartments. The Tower situate over the main Transepts is strengthened in every angle by several united flying buttresses. It is less antient than the rest of the building. Its proportions are lofty, and have two divisions above the basement story,

story, consisting each of uniform ranges of arches, alternately admitting light, and there separated by slender flat buttresses, the whole richly ornamented. This sustains one of the grandest and most lofty spires in the world, which rises with simplicity and elegance from a highly-decorated base of eight pinnacles, and four blank windows. The spire is banded in three places with several rows of ornamented lozenge compartments. The upper or Choir Transepts differ in design from the great cross-division, but partake of the same general character in arches and ornaments. Beyond the Choir extends the Lady-Chapel, which is considerably lower, being nearly on a level with the Side-aisles, and having similar windows, buttresses, &c. On each side of the Lady-Chapel was a small sepulchral Chapel, that to the South built by the Beauchamp family, and the opposite by the Hungerfords. These, with their monuments, were removed by Mr. Wyatt. On the South side of the Cathedral the Cloisters are situate, and connected with them on the East is the Chapter-house. The Cloisters are perhaps the most simple, uniform, and dilapidated, in England. The arches are extremely elegant, which, with the supporting insulated columns, are much injured: of the latter, some are restored in a bad manner with stone, others with *wooden posts*, and many are without any support at all, remaining in a dangerous condition. The Chapter-house, as usual, is on the East side, and entered from the Cloisters by a long elegant aisle. This far-famed, matchless building is too well known to require much description. It certainly surpasses that at York, (which alone can be brought in competition with it, since the dilapidation of the Chapter-house at Westminster,) being more simple and chaste in its ornaments, more delicate in its mouldings, not to omit the elegant cluster of insulated columns which rises in the centre to sustain the groins of the roof. The sculpture over the arches of the seats is curious, and from the history it represents interesting, but little of it remains perfect. The circular wooden Table, coëval with the building, stands in the centre; the Chair is in existence, but has of late been displaced, and deposited among rubbish.

The same lightness, uniformity, and regularity of Architecture, distinguishes the interior as well as the exterior of this Cathedral. The narrow, lengthened Aisles, their elegant columns and arches, and the according roof, unite to produce a solemn effect; and they afford a remarkable contrast to those Churches which are more spacious, and decorated with the greatest profusion of ornaments, and vaulted with richly-disposed groins. The Pointed arch is here seen in a very early period after the invention of the style, when ornaments were sparingly introduced, and when regularity of design and strict uniformity of parts were maintained. Ten arches, of

lofty

lofty and most beautiful proportions, range on each side the Nave, separating the Aisles, and are supported by clusters of insulated columns, with plain capitals. The arches of the Gallery-story, and those of the upper line of windows, are sustained by single, double, triple, and more pillars of the same character, and likewise insulated. Nor is there an example in this building of columns that are not so, none being attached, or of the character of those which succeeded in a more advanced period of the Architecture, to be seen in York Minster. This is one great characteristic of the style; and it decidedly marks the works of the early part of the thirteenth from those of the latter part of the same century: and this single instance of a peculiar character at certain periods during the practice of our antient Church Architecture will very clearly shew the successive deviations that were made in the mass of those component parts which formed the distinct styles during its progress and improvement. To fix the proper periods to these several alterations is the great difficulty among Antiquaries, where dates and the names of builders are wanting; for it is evident, from numerous examples in buildings whose ages are ascertained, that the most recent structures sometimes exhibit specimens of arches, mouldings, and ornaments, whose use is stated to have been confined to the time in which they were invented, and that buildings of earlier workmanship are totally devoid of such characters. How many among the Saxon Churches will also corroborate this remark. Some early examples have numerous mouldings, more numerous ornaments, and elegant capitals, while those less antient will not contain one of those characters, and from their massiveness seem to deserve, and often receive, a precedence of date. But to return to the Pointed style, and to refer to the Cathedral before us, I must remark that the decorative parts, or inferior ornaments, are not always the safest guides towards affording a date, for if they were numerous they were various, and when sparing, sometimes equally so. Those ornaments called trefoils, quatrefoils, and cinquefoils, are not unfrequently supposed to belong to different periods; the former was certainly first used, and was an improvement upon the circle, being three segments united. Four, five, six, and even more, soon succeeded; but a single window not unfrequently contains in its tracery all of these. This variety of ornament is evident in the exterior of Salisbury Cathedral; in the interior much less so; and here the ornaments are sparing; consequently, where a number of arches and capitals correspond in proportion and character, and consist only of mouldings, they can admit of no variety. But subsequent additions have in some measure enriched the interior of this Church. Among the chief of these are the two beautiful arches under the great arches of the

Tower

Tower to the Transepts. These became necessary to strengthen the piers when the noble Tower and Spire was raised,—an undertaking neither evincing "madness" nor "presumption." I repeat that the Spire is a noble and beautiful object, and is so regarded by every man of taste and science. It is perhaps more mathematically true in all its proportions than any other spire in the world, and the justness of its decorations exceed any other in this Country. "*Divest it of all its ornaments, it will be tasteless and formal.*" Divest the Tower, or the West front, or the interior, of all their ornaments, and they will be "tasteless and formal!" What indeed will not be tasteless and formal and ugly when stripped of every thing that renders it elegant and beautiful and grand? And what makes a "*Maypole*" unpicturesque, but because it has been shorn of its branches? Leaving such Critics to themselves, I shall generally observe farther of the interior, that in the Choir, upper Transepts, Lady-Chapel, Side-aisles, &c. the arches and windows are of the same character as those described in the Western portion of the Cathedral. The antient Screen entering the Choir was suitable to the surrounding Architecture, but it has been removed, and a fragment of it is placed in the North Choir Transept. At the East end of this Transept is a magnificent Lavatory, removed hither from some other part of the Cathedral. The Choir and Lady-Chapel were antiently and consistently separated by a Screen, but this has also been displaced, and the Communion Table fixed at the extremity.

The monumental edifices of this Cathedral are very numerous, and when in their original stations, and each having its proper tomb, were very grand; but they have been distributed in convenient corners, and between the arches of the Nave. Those which formerly had tombs are now without, and those which had none are mounted on bases composed of fragments of all ages and all kinds. A description of them, therefore, would be incorrect, and little more than an enumeration must be attempted. That of the venerable founder, Bishop Poore, is stationed in the North Choir-Transept, but bereaved of its canopy; near it, on the pavement, is a fine brass to the memory of Bishop Wyvil. In the South Choir-Transept is the elegant monument of Bishop Bridport, which has been permitted to remain in its original state. On the North side of the Choir is the beautiful sepulchral Chapel of Bishop Audley. Opposite, on the South side, is the Hungerford Chapel. In the Choir are two other monuments. That on the North is Bishop Bingham's, having a peculiarly-elegant canopy over an altar-tomb. In the North Transept is a fine monument, which has had a brass plate, and is ascribed to Bishop Woodville. At the end of this Transept is the monument of Bishop Blythe. In the South Transept

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is a magnificent monument to Bishop Metford. In the North Aisle of the Lady-Chapel is a flat stone under an arch to the memory of Bishop Roger de Mortival. In the South Aisle of the Lady-Chapel a large monument to Edward Earl of Hertford, A. D. 1621, and near it the tomb of Bishop Wickhampton, A. D. 1284. In the Nave are the following monuments: on the North side, commencing at the West end, 1. a plain flat stone; 2. the Boy Bishop; 3. a very antient effigy of a Prelate; 4. a plain tomb; 5. a tomb; 6. a fine tomb and figure of John de Montacute; 7. a tomb bearing a stone to the memory of Bishop Osmund; 8. two altar-tombs of the Hungerford family; 9. a tomb and fine effigy of Sir John Cheney. On the South side: 1. an uninscribed stone; 2. effigy of a Bishop, perhaps Bishop Joceline; 3. figure of a Prelate; 4. a tomb; 5. the altar-tomb of Bishop Beauchamp; 6. a tomb supporting the figure of Robert Lord Hungerford; 7. a tomb with the figure of Charles Lord Stourton; 8. a tomb bearing the effigy of Walter de la Wyle. The 9th and last monument on this side is that to the memory of William Longspee. It rests on a very curious tomb of wood, and the effigy is perhaps one of the most curious and interesting in England.

Sarum Cathedral measures in length from East to West 474 feet; in width 230 feet; at the upper Transepts 160 feet. Height to the groins of the Nave 81 feet; to the upper parapet of the Tower 207 feet; and to the vane on the summit of the spire 404 feet. The Cloisters inclose an area of 140 feet, and the Chapter-house is in diameter 58 feet.

WELLS CATHEDRAL.

WELLS Cathedral was established about the beginning of the tenth century, upon a prior religious foundation, which had been formed two centuries before. The learned and pious Prelate Wifeline, or Wifhelm, is said to have erected a Church upon a scale of magnificence till then unknown; but the vicissitudes of time and events impaired or destroyed this antient structure, upon the foundation of which the present Cathedral was raised, although there can be little doubt of its enlargement, and of its superior splendour to any building, which had previously occupied the same situation. This Cathedral is deservedly regarded as one of the noblest religious edifices in England. It combines several styles of the Pointed Architecture, which are each of them very ornamental, or which have been rendered even more so by subsequent alterations and additions; and its Western Front is the most superb display of niches and sculptured figures in this country; and with a vast profusion of ornaments in regularly-disposed ranges of niches, blank arches, clustered columns, and sculptured capitals, remains a specimen of ornamental Ecclesiastical Architecture, equal to which, perhaps, Europe cannot produce another.

A more rich and beautiful association of architectural objects cannot be imagined than are presented in a North-west view of this Cathedral; which comprehends nearly all the principal members of the Church, the Front with its two Towers, the grand centre Tower, the exquisite North Porch of the Nave, the Transept, Chapter-house, with its staircase, to which is united an extremely handsome gate, connected at the other extremity with the *Vicar's College.* The West door of this Cathedral is composed of a Pointed arch and a double entrance: over it are three lofty narrow windows, with niches and figures in the piers, in which space, round the front and sides of the towers, is included the grand assemblage of niches, and sculptured figures and ornaments. The portion beneath this, or its basement, partakes of equal richness, but disposed in a different design: in the former, the fronts of the buttresses are covered with single niches, and the sides with two and three, all in two tiers, under single and double arches, which are surmounted by small trefoil niches, containing also figures. The spaces of the front between the buttresses are occupied by lofty, narrow, blank arches, corresponding with those of the windows, over all which are trefoil niches and figures. Each side-aisle has a door, with

with windows over it, of which the tracery once conformed to the uninterrupted range of niches filling the front and sides of, and the spaces between, the buttresses. Above the triple windows of the centre, are two tiers of niches between the buttresses and their pinnacles, the upper and the largest containing statues of the twelve Apostles; over which a figure of our Saviour once presided, in an oval-shaped recess, between two blank arches: these are covered with a straight cornice, which supports a pinnacle in the centre, two crosses, and two finials at the angles. The upper halves of the Western Towers are of subsequent erection. Their addition to the design, before left imperfect, is, on the whole, most useful and ornamental, although the mixture of two discordant styles produces a contrast by no means to the advantage of either. Separately considered, these portions are very handsome, having two windows on each side between pannels, and buttresses at the angles, uniting with those of the more antient substructure. In the reign of Henry VII. this, which was the last important alteration of this Church, took place. Besides the addition already mentioned, the great centre Tower was cased, ornamented parapets were added upon the plain parapets of an earlier period to the Nave, Transepts, Side-aisles, North Porch, &c. the windows altered, and many similar innovations executed, to harmonize the styles of two very distant periods. This mixture is productive of great beauty; and it may be observed that, except in the West front, every other part of the structure was originally very plain.

The Choir is lighted by large and very elegant windows, and the angles of the East end strengthened by flying buttresses. An alteration was, at the period of its erection (about the middle of the fifteenth century), made to enrich the Chapter house; and at the same time the Lady-chapel was built by Bishop Beckington. But the Western part of the Choir is of older erection, and has been ornamented to correspond with the rest of the design; and the great centre Tower, although raised in the early period of our Church Architecture, which united the characteristic differences of the two styles (Norman and Pointed), so as to create a new one (which may be seen in the interior of the upper division of the Tower), has no external appearance of such antiquity, having been completely altered at the period before named, and adorned with elegant windows and pannelling, clustered buttresses and pinnacles at the angles, and smaller subdividing pinnacles in the enriched parapet. The Transepts retain a greater number of their antient arches unaltered than any other part of the Cathedral. The walls, pediments, and buttresses of the North Transept, are filled with pannels, and nearly all the windows have been altered. The Chapter-house and the staircase are united to the East side-aisle of

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this Transept: the former is octagonal, having a large window in each side, with buttresses at the angles, and a high, pannelled parapet; the staircase has two divisions, with a window in each: both are designed with peculiar elegance.

Every part of the interior of this Cathedral partakes of the various styles which have been described in the exterior. But there is a remarkable feature in the great arches supporting the centre Tower, three of which, the West, North, and South, contain under them each a strong arch, and these support an *inverted* arch, all uniting with the side-piers, and having perforated spandrels with circles. This additional strength was probably given to the great arches when the Tower was cased, and a more effectual, ingenious, or ornamental support could not be designed. The Architecture of the Nave is plain in each of its stories, but the capitals are sculptured; and two of the arches towards the Eastern extremity are occupied by the superb monumental Chapels of Bishop Bubwith and Bishop Knight, the former on the North, the latter on the South side. These are adorned with all the elegant variety of tracery, niches, canopies, and compartments, which distinguished the periods when they were built: they are alike in form, and nearly correspond in proportions, arrangement, and delicacy of ornament. In one of the windows on the South side of the Nave is the Minstrel's Gallery. The same period, which is remarked for having produced a greater variety of ornaments, also claims the alteration of the Transepts from the more chaste original of their reputed founder, Bishop Robert, in the twelfth century; the Western portion of the Choir (of the same date); and the magnificent additions Eastward, which include the Eastern half of the Choir, the Lady-chapel, and the chapels and aisles by which they are united: all these are designs possessed of great beauty and richness of decoration, and with which the rest of the building has in part been made to correspond.

The Eastern aisle of the Transepts, containing the Chapels of St. Martin and St. Calixtus in the South Transept, are separated from the body by handsome screens (in a line with that at the entrance of the Choir), in which are arches of the ogee form at the entrance of the side-aisles of the Choir, enriched with ornaments, which are dispersed with peculiar elegance over every part. The corresponding aisle of the North Transept, gives entrance to the Chapter-house by a small door, which opens to the groined stone staircase so observable on the outside, and so peculiar and grand within. Besides this beautiful room, there is a noble *Crypt* beneath, and a small story above it, which exhibits a specimen of ingenious carpentry. The position of the Chapter-house would not admit of a *direct* approach to its door; the staircase, therefore, leads to a room called the *Close-hall,* joining the

the gate; but a lateral branch more than half way up, sufficiently spacious, and distinguished by its arch, shows, notwithstanding the disadvantage, that this is the particular communication for which the passage and stairs were built. The Chapter-room, thus approached, though less in its proportions, and more redundant in ornaments, than some others, is assuredly not less elegant than the most admired in England. The groined roof is sustained by a cluster of slender columns in the centre, and rests on the piers of the windows, which are spacious, divided by mullions, and ornamented with circles, &c. In the basement are *seven* stall-seats in each division, having elegant canopies, and sculptured heads of Kings, Bishops, &c. among other ornaments, over the slender columns by which they are supported.

The Choir of this Cathedral is in every respect truly magnificent. At the extremity of the stalls on the South side, and against the pier, which unites the *two styles* of Architecture, is the lofty and splendid throne, built by Bishop Beckington in the fifteenth century, who lies near it, under a monument inclosed by a beautiful Chapel. The East end contains a handsome window, and three Pointed arches, having over them a tier of niches, highly ornamented, and being open above the Altar-screen, discloses the richly-grouped intersecting ribs of the Lady-chapel, &c. All the side-windows of the Choir and its aisles are extremely elegant, and the great dividing arches have also niches over them, with some slight variation in those added to the portion of the building attributed to Bishop Robert. The peculiar form of the Lady-chapel is worthy of remark. It is of an octagonal form; five sides appearing externally, and three being formed on the inside by arches resting upon clustered columns, which, opening to the intervening aisles, and to the Choir, admit the light, and increase the splendid variety of the Architecture, and its enrichments in these parts.

In a Chapel in the North Transept is the dial of a clock made by Peter Lightfoot, a monk of Glastonbury, about the year 1325, which may be regarded as a curiosity, and an ingenious piece of mechanism. To the *monuments* already noticed, the following may be added, which are of various ages and interest, scattered through the aisles of this extensive Cathedral; some retaining their antient places, and several now removed from the ashes they once covered to less conspicuous and honourable situations. The *Nave* contains memorials to Bishop Haselshaw, Bishop Ergham, and to Hugh Norris, besides various brassless stones, among which one in particular, near the centre of the pavement, is conspicuous from its size, and the former richness of its ornaments; but the inscriptions of none of these are left. In the South wall of the *South Transept* is a canopied monument to Bishop William de Marchia,

Marchia, Lord Treasurer, having a figure espiscopally habited, the right hand raised, the left holding a crosier; against the feet is a dog, and the head rests on a cushion, sustained by figures of angels. Near this is a monument covered with a canopy to Viscountess de Lisle. In the Chapel dedicated to St. Martin in this Transept, is a tomb with a recumbent figure under a canopy, representing John Storthwait, Precentor, and afterwards Chancellor of this Church, A. D. 1439. The adjoining Chapel of St. Calixtus contains a tomb with a figure under a canopy, belonging to Dean Hussee, A. D. 1305. This Transept contains the *Font*, which is antient. The East aisle of the *North Transept* has a monument, covered with a canopy, to the memory of Thomas Cornish, who was Precentor, Chancellor, and Canon Residentiary of this Cathedral, &c.

In the South aisle of the *Choir* is a mutilated monument to Bishop Harewel, with a figure robed and richly ornamented, and having a crosier, mitre, &c. On the opposite side of the same aisle are monumental effigies ascribed to Bishop Brdithwyn, Bishop Ethelwyn, and Bishop Burwald, an antient one said to be Bishop Bitton's, who was Lord Chancellor and Lord Treasurer; and at the back of the Throne the monument of Bishop Lake. Bishop Drokensford was also buried in this aisle, and Bishop Bitton, the second of that name. The Chapel of St. John contains the monumental effigy of Dean Forest, A. D. 1446; another monument to Bishop Creyghton; one to John de Middleton, who founded this Chapel, and who was Chancellor of Wells in 1337; and the antient monument of Bishop Berkeley, *removed to this place from the North side of the High Altar in the beginning of the last century, to make room for a discordant monument erected to the memory of Bishop Kidder.* Bishop Joceline de Wells was buried before the High Altar, on the South side of which is a grand monument, with an effigy, to the memory of Bishop Still. In the North aisle of the Choir and its Chapels are several brasses and brassless stones; and against the back of the stalls are arranged four recumbent statues, supposed to represent Bishop Brithelm, Bishop Kineward, Bishop Alwyn, and Bishop Giso, who were Bishops of Wells before the Sees of Bath and Wells were united.

The Cloisters belonging to this Cathedral are handsome, and contain in the pavement numerous gravestones, particularly the East aisle.

Wells Cathedral measures in length, from East to West, 371 feet. In breadth, at the Transepts, 135 feet. The height of the centre Tower is 160 feet; and the height of the Western Towers 130 feet.

WINCHESTER CATHEDRAL.

WAVING the legendary and altogether uncertain accounts respecting the foundation of prior Cathedrals, Kinegils, King of the West Saxons, is said to have begun to rebuild the Church here in the early part of the seventh century. But he dying, the edifice was at length completed by his son and successor Kenewalch, and dedicated to the Holy Trinity and St. Peter and St. Paul. The next rebuilding of this Cathedral was undertaken by its prelate Ethelwold, who after its completion dedicated it anno 980 to the Apostles St. Peter and St. Paul, with the addition of St. Swithun, which structure remained till the time of Bishop Walkelin, who towards the end of the eleventh century built the edifice, parts of which yet remain, and with the additions of succeeding prelates, now compose this interesting Cathedral. The exterior of this building is extensive and varied, but neither lofty nor striking in any point of view; one part is not more remarkable than another for magnificence; and though the West front may be regarded as that portion on which have been expended the most numerous decorations, yet it does not claim admiration as at Peterborough, Lichfield, or Wells, where the facades have been designed by their character and proportion for the most prominent features of the exterior; possessing the greatest number and variety of ornaments, and having a Tower at each extremity either terminating with pinnacles, or supporting a Spire: but those of Norwich, Gloucester, and Winchester, have no distinguishing feature; the proportions conform to the roofs of the Nave and side Aisles, and where this form is adopted, no specimen (in the number of our larger buildings) will be found to possess any evident superiority either in elegance or enrichment. Winchester may be considered as the finest of this character in England. It has a noble window, occupying the centre, surmounted by a pediment which is panneled, and supports on its summit a niche containing a statue. At the angles are octagonal turrets and pinnacles; on each side, small windows to the aisles; and beneath, three entrances or porches, which appear to have been added to the more antient and less ornamented doors. On the South side formerly stood the Cloisters and Chapter-house. The North side of the Nave is unobstructed, and its remarkable length is here seen, consisting of twelve divisions. The West front, and two connecting divisions on this

this side, were built by Bishop Edington about the middle of the fourteenth century, and the Nave completed by Bishop Wykeham. The Transepts are specimens of Saxon Architecture in all its magnificence. The Tower over the centre is low, having three windows on every side, but it is the most perfect masonry of Saxon Antiquity in the Country. These portions are ascribed to Walkelin, and were begun in 1079; but it is doubtful whether he *completed* the Transepts, the extremities of which, though bearing the same character, and continuing the same design, are evidently of inferior workmanship. It has been said that these are portions of Ethelwold's Church, and that Walkelin built the Tower and connecting parts of the Transepts within them; but this is improbable. In a work of such magnitude it cannot be supposed that Walkelin would unite his building to the relics of another evidently of inferior construction; and much less that he should imitate an earlier style, when it is well known that before his time buildings were not raised upon the extensive plan that this period introduced; and that the science was advancing, not becoming retrograde. Every circumstance leads us to believe that Walkelin *did not complete* the Transepts; and that afterwards they were finished, but in an inferior manner, and carried on in the same stile; as the proportions, &c. could not be deviated from, nor the style altered. The Choir, or rather its decorations are the work of Bishop Fox, who did not wholly rebuild this part of the Cathedral, for besides his, there are the remains of two other distinct stiles, only one of which appears on the exterior: the upper tier of windows, which possess a different character, have greater simplicity, and are more antient. The surrounding decorations are grand, and the whole architecture of Fox very beautiful; but this style does not possess either the lightness or elegance which belonged to the works of an earlier period. It exhibits the decline of the Pointed Arch in every feature, the tracery of the windows and proportions, turrets, canopies, &c.; but excluding comparison of stile, the work of this prelate is noble and grand, and forms a very ornamental portion of the exterior of the Cathedral. The spandrils of the East window, the pediment above, and the octagonal turrets at the angles, are filled with pannels. The side walls are sustained by flying buttresses stretching over the ailes, which are connected with the main buttresses rising from the ground. Eastward of this is the work of Bishop Godfrey de Lucy, extending to the Lady Chapel, and comprising the Pointed Architecture of the thirteenth century, with its characteristic loftiness, beauty, and elegant simplicity. To this is connected the Lady Chapel, and its stile forms a remarkable contrast to that just described. A large window on every side fills the space under the enriched cornice, and below there are elegant panneled arches. The buttresses at the angles either never had, or have since lost

their

their terminating pinnacles, which are restored in the annexed view. Want of elevation, particularly in this part of Winchester Cathedral, is the prominent defect. Its extreme length and proportional lowness diminish in some degree the towering and ornamental work of Bishop Fox. But the great variety of Architecture composing this building compensates this defect by the interest attached to the combined works of so many ages, and prelates, whose bounty and magnificence raised the several parts; while the peculiarities of style and taste may be comprehended in a single glance, and their characteristic differences observed with accuracy and advantage.

But in the interior of this Cathedral will be found all that splendour, variety, elegance, and beauty, can give to architecture. The numerous Monuments of the venerable Bishops and Founders, each resting beneath the portion of the great fabric which he had raised, perhaps surpass those of any other in vastness and grandeur, and increase the interest which is excited by the dignity and variety of the building and its appropriate ornaments. The unparalleled length of the Nave, the massiveness and simplicity of the lofty piers, supporting arches of according characters, which were occasioned by the Saxon pillars remaining beneath the present casing; and the extent of the stone roof, spreading in a variety of compartments over the vault from shafts in the main clusters, being almost entirely the work of Bishop Wykeham, unite in forming the magnificence of this most solemn Aisle. The Architecture is in every respect admirable. So justly are the ornaments disposed, and so characteristic are they, that the heaviness is apparently reduced, and a beauty diffused over the whole design which draws our attention to the skill and ingenuity it evinces. At the West end of the North Aisle is the antient music gallery, occupying the space of one division, and rising about half the height of the great arches: two flat arches support the sides in view; the parapets are panneled. The fourth arch of the South side is filled with the monument of Bishop Wykeham, and on the same side near the choir screen is the less conspicuous, but more antient sepulchre of the great and good Bishop Edington, who receives but a small share of the fame which is justly bestowed upon his successors, but who in fact began the noble work which was afterwards completed. These monuments will be hereafter described. On the North side of the Nave stands the very curious Font. Till the present year the stupendous and venerable Transepts were separated by partition-walls from the other Aisles of the Cathedral, and received no care or embellishment for many years; but it is gratifying to relate that they are now completely restored to their original state. Two arches of the Eastern Aisle of the South Transept have long since been

been converted into Chapels, enclosed by superb screens, dissimilar in age and design, comprising large niches, beautiful canopies, and handsome perforated compartments. But no disfigurement of an antient design, no displacing of a characteristic feature, and no mixture of stiles, can exceed the heterogeneous screen at the entrance of the Choir: the merit of the design and sculpture are wholly lost in its present situation. Bishop Fox's Architecture in the Choir has already been remarked as very magnificent; both without and within it possesses great lightness and beauty; and the appendages which complete the grandeur and richness of this more sacred portion of the fabric; the gorgeous altar screen, perhaps equalled only by that of St. Alban's Abbey Church, and the superb stalls, which are far more beautiful than any other in England, increase its interest. We now observe the *second* style, which appears in the Choir more antient than the work of Bishop Fox — the columns on which the great arches of the sides rest. These belong to the early part of the 13th century, and are portions of the old Choir. The Aisles approaching the Lady Chapel, in the early pointed style, were raised by Bishop Godfrey de Lucy, and are the most antient of that order in this building; bearing all the characteristic lightness and elegance of the era. The centre of these Aisles leads to the Lady Chapel through a fine old oak screen; which elegant building consists of two divisions; one exhibiting the pointed arch at an early period of its use, and under the last introduction of the circle, coëval with De Lucy; the other at a much later period, when profusion of ornaments were so highly regarded — yet the work of Abbot Silkstead is exquisitely beautiful, and comprises no more decorations than appear consistent with its character: but so great is the distinction, that they seem to bear no analogy to each other, or the former to have been the original of several ramifications of stile, till in the end not one feature of the first order was preserved. The screens and stalls round the first division contain beautiful oak carving; the walls of the eastern part were formerly painted. On the North side is the Chapel of the Guardian Angels, which *was* enclosed by a screen; and on the South, the Sepulchral Chapel of Bishop Langton; the Tomb is placed in the centre, and the Chapel lined and divided from the Aisle by the most sumptuous oak screens. Ornaments cannot be more profuse, beauty of carving more evident, or unpainted oak more admirable. To the memory of the benefactor whose ashes rest beneath, for the sake of consistency and correct taste, this Chapel should be preserved entire with sacred care. Beneath the Choir and Lady Chapel is a fine Crypt, but through various alterations and additions, as well necessary as useless, the whole cannot be seen. That portion under the Choir has four Aisles, and terminates in a circle at the

the East end; the second part has two Aisles, and a similar termination; and the most Eastern division two Aisles, and is square.

The Monuments must now be noticed, but in a manner so concise as by no means to do justice to that superiority they possess over any of the same age in any other single Church. To describe with sufficient accuracy those portions of the Cathedral, which are equalled, and indeed sometimes surpassed, would here be attempted in vain; the elegant memorials, therefore, which give place to none, must pass with imperfect illustration. On the summits of the screens under the arches of the Choir on each side are placed *Chests*, containing the collected relics of Saxon Kings, and other distinguished personages who were buried in this Cathedral. The uninscribed monumental stone to the memory of King William Rufus rests before the steps of the High Altar. A plain tomb to Bishop de Lucy stands in the centre of his work, between the sumptuous memorials of Cardinal Beaufort and Bishop Waynflete. In the North Transept is a stone coffin and a grave-stone bearing a sculptured cross; and near this monument in the Aisle of the Nave a mutilated figure of a cross-legged Knight. The South Transept has two monuments; one, a headless figure of an Ecclesiastic; the other a cross with a prelate's head sculptured over it, and an inscription. The pious Bishop Edington, as before noticed, rests on the South side of the Nave; and the simple but elegant screen which encompasses the tomb bearing his effigy covers part of the Choir steps. In every part of this memorial there is a character of simplicity, neatness, and modesty, which, although unheeded by the visitor, or sunk into littleness by the more stupendous depositories of succeeding Prelates, is, nevertheless, deeply interesting, and exemplifies the virtue and humility recorded of this ecclesiastic. Next succeeds the stately monument of Bishop Wykeham; and as this immediate successor of Edington carried on the great work of rebuilding this part of the Church in an altered and more enriched style, so his monument partakes in a proportionable degree of those improvements. More lofty and slender in its design, and more varied in ornaments, it is sculptured with less boldness but more minuteness, and combines as great a profusion of decorative parts as this rapid innovation upon the earlier fixed style would admit. From the screen rise slender shafts, which sustain, with the assistance of angular piers united to the columns of the Nave and having niches, a graceful canopy of three arches with a groined roof, which covers the enriched wall, and the superb monument and figure of the Prelate. Cardinal Beaufort's monument is on the South side of the Aisles connecting the Choir with the Lady-Chapel, which were built by Bishop De Lucy. It occupies the space of one arch; the canopy rests upon eight clusters of delicate pillars,

pillars, disposed four at the angles, and two intermediate on each side. Each front of the monument has one large and two smaller arches, the latter divided in height and width; and these contain the doors; but the former are open. These arches and pillars sustain the canopy, of matchless elegance and beauty, the pinnacles of it rising to the roof of the building. This most elaborate part of the design consists wholly of large clusters of niches, divided into smaller niches, with intermediate compartments and other ornaments, supported by flying buttresses, sometimes united, and in many places single; these terminating with pinnacles, and the niches with others proportioned to their size. The figure of the Cardinal rests on a square tomb, which is ornamented with quatrefoil compartments. The monument of Bishop Waynflete, the magnificent founder of Magdalen College, Oxford, on the North side, corresponds with that of Cardinal Beaufort, and is of the same proportions, uniting in a similar manner with the arches and columns of the Aisle. The canopy of this monument is raised upon eight pillars, in the manner before described, with arches over them; but in the lower part is an additional screen to the sides, which incloses the tomb, and renders the design more complex. The upper part, or canopy, unlike that of Beaufort's, consists of perforated compartments, highly embellished with canopies and pinnacles; the arrangement and form are the same, and a more particular description would be a repetition of almost the same words. The figure of the Prelate lies on a tomb having square compartments at the sides and ends, inclosing, under quatrefoils, branches of *lilies*. The sumptuous Monumental Chapel of the benevolent and amiable Bishop Fox, founder of Corpus Christi College, joins the back of the High Altar Screen, extending Eastward, and shewing its beautiful elevation towards the South Aisle of the Choir. Four equal divisions compose the front, whose elegance corresponds with the ornaments which enrich them. These divisions are formed by octagonal turrets rising from the pavement, and exceeding the height of the parapet, where they are larger and more decorated. Between these are smaller turrets, each supporting a pelican, the favourite device of the Prelate. The basement division consists of a series of niches and compartments, and an arched recess containing an emaciated figure. A door in the first division from the *West* angle leads to the interior. The roof is ornamented with a variety of compartments, having various enrichments. The niches at the East end are as delicate and beautiful as ingenuity and skill could make them; and the internal parts of their canopies rival any thing of the kind. In short, to endeavour by words to bring a reader's mind to conceive the magnificence of this design, and exquisite delicacy with which every part is executed, would be vain and unsuccessful. Every effort

effort of ingenuity and skilful workmanship has here been exerted to its utmost; and it is unquestionably one of the most extraordinary examples of design and sculpture in existence.

In the North Aisle is the Monument of Bishop Gardiner.

Winchester Cathedral measures in length from East to West 554 feet; from North to South 208 feet. Height of the Tower 133 feet. The Cloisters formed a Quadrangle of 179 feet.

WORCESTER CATHEDRAL.

IF any part of the existing structure of Worcester Cathedral be the work of Bishop Wulstan, who began to erect this Church soon after the Conquest, and after the de truction of a still more antient one, burnt in pursuance of the order of Hardicanute, it is a large arch, and a few scattered remains of Saxon-work, which appear in the interior on the South side. Although we have no positive record as to their being the relics of this Bishop's building, yet, although the Church was again desolated by fire in 1113, shortly after its completion, it is improbable that it was wholly demolished; and from the date of its re-edification by Wulstan, and the style of Architecture, we are led to believe that these few parts were preserved, and some portion of the surrounding walls. It is known to have again materially suffered by fire in 1202, and with it some of the adjacent buildings of the Monastery. Being restored, it was consecrated with great magnificence and solemnity by Bishop Sylvester in 1218, there being present on the occasion King Henry III. his Son, with many Bishops, Abbots, and Nobles. It was dedicated to "St. Mary, the Mother of God, the blessed Apostle St. Peter, and the Holy Confessors St. Oswald and St. Wulstan." Before the date of its last renovation, in 1202, the ponderous Saxon style had been giving way to the more light and elegant principles of the Pointed arch; indeed the former was at this time little used in comparison of the latter, and only mixed with it, so that we seldom, if ever, find a perfect example of Saxon, but a mixture, not only of arches, but of mouldings, capitals, and other ornaments: and if the parts before-named do not claim a date as early as that we have assigned to them, they certainly cannot be of much more recent construction. No other portions can be considered as the work of Bishop Wulstan in 1084; they are the most antient features of the existing Cathedral. In his time Norman Architecture was at its zenith of perfection; the Pointed style was not known; and, so far from those parts of the Church Eastward of the great Transepts being the most antient, and distinguished as the "Cathedral" of this Prelate, to which the Nave was added, those parts appear to have been added to the Nave (the Western part of which succeeds in date to the before-noticed early vestiges), and in the alteration the building was enlarged as we now see it.

The

The first important alteration of this Cathedral took place in 1224, when it received considerable improvements by Bishop Blois, who rebuilt the Nave, with the exception of the two divisions Westward. His work was the early Pointed or lancet arch, and of it only the upper range of windows remain: these correspond in character with the Architecture of the Choir, and their periods differ but little. The Gallery-story, and great arches, were again afterwards altered, or rebuilt, but when, or by whom, we are not informed, though certainly at a more advanced state of Pointed Architecture. The whole, however, is generally received as his work. These appear to be the chief alterations and additions this Cathedral received till the completion of the whole structure as we now find it, with the exception of the introduction of new windows, doorways, and particular ornamental parts. It now presents a mixture of the works of several ages, and these all have that peculiar lightness, which characterizes the whole building, and which gives it great interest.

The plan of Worcester Cathedral is a double cross, having, besides the great Transept intersecting the Nave and Choir, over which is the Tower, a smaller or upper Transept. The whole length of the Church is considerable, and the Lady Chapel being of the same height with the Choir adds to the effect. The width of the Aisles is proportionable, the elevations are simple and handsome; and on the exterior no one part arrests the attention for peculiarity, or richness of decoration, more than another. It is situated in an area which, though not so confined as to preclude a good view of particular parts, does not admit a sight of the whole; and the annexed View, showing an easy perspective of its chief and most interesting Architectural features from the North-East, has been given exclusively with this intention of exhibiting the whole, though it must be noticed, that, to effect it, several houses, and St. Michael's Church, on the North side of the Cathedral, have been omitted. With the exception of the upper, or Choir Transepts, the whole of the Cathedral sustained an alteration in its windows in the fourteenth century. These Transepts are the most elegant and perfect remains of the Pointed work in the beginning of the thirteenth century. The same character and richness originally distinguished the Choir, Lady Chapel, main Transepts, and Nave; and all but the latter have external marks of this uniformity, indicated by the flat buttresses, lofty pediments, ornamented parapets, and windows. The proportions of this age being preserved, and those of the later period distinguished only by a greater width in the windows, and less of pier, gives the peculiar elegance and lightness for which this Cathedral is remarkable. The more material additions are the six conspicuous

flying

flying buttresses which considerably project from, and flank the East end, and the South-east Transept; and the turrets, and very lofty tapering pinnacles, which rise from the bases of every pediment round the building. The East end has one large window, filling the space; the sides of the Choir and Lady-Chapel have two tiers of different shaped and proportioned windows; and the Transept which separates them has, in the front and sides, three conjoined narrow openings, rising from the base to the parapet, which are divided into two nearly equal proportioned ranges of windows. The mouldings, ornaments, columns, and capitals, are delicate in the extreme. The Transept intersecting the Nave and Choir is perfectly unornamented, having only one plain window in front. The Tower over the centre is the most enriched feature of the exterior, but its more delicate embellishments have been destroyed, and its beauty greatly diminished. It was finished in the year 1374, and when complete must have been highly ornamental to the whole structure. It is in two stories, having at the angles octagonal turrets, which above the upper parapet are perforated, and terminate in a slender pinnacle, surrounded by smaller pinnacles, forming flying buttresses for its support. The lower story has, on every side, a uniform range of seven arches and canopies, two of each being windows: the upper has five compartments, three forming niches, which still retain their figures: those on the East side are supposed to represent Edward III. and Bishops Nicholas de Ely and William de Lynne; on the South, Henry III. Bishop Blois, and another Bishop; on the West, a King and two Bishops; and in the North, which side faces the City, are placed the statues of the Virgin and Child, St. Oswald, and St. Wulstan. The exterior of the Nave is very simple, having for its ornament only a Porch on the North side, which is a very beautiful feature, and partakes of the same richness of decoration as the Tower, and was most probably added at the same time. The lofty arch of entrance, supported by triple columns, has at the sides several niches, a beautiful range in the upper division, with an ornamented parapet, and buttresses at the angles. The whole is partially mutilated. The Western part of the Nave, and West front, exhibit marks of the more antient Architecture, which renders this portion of the interior so extremely interesting. The West end appears never to have been very ornamented: its present chief feature is the window filling the space above the entrance, the tracery of which is modern and ill-designed.

From an exterior so uniformly simple, comparatively void of grandeur, and in consequence of the more conspicuous Architectural decorations which dignify the greater number of our Cathedrals, the mind is not prepared for the impressive objects

objects in the interior of this edifice. A contrast therefore is produced, no where more striking than at Worcester. The interior is magnificent, exhibiting a fine mixture of light elegant Pointed Architecture, a few fragments of the old Saxon building, and a curious specimen of the union of the pointed and circular arches and ornaments, in the two Western divisions of the Nave, commonly stiled part of St. Oswald's Church. These, and the West front, are of the same age and character, but the latter has been materially altered, excepting the lower part; the sides remain untouched, and present curious instances of massive Pointed arches, light clustered columns and capitals, some of which are enriched, and others simple. Neither the builder nor the exact date of these parts are known, but they agree in their chief particulars with the remains of Roche Abbey, in Yorkshire, with which the work may be coeval. The idle supposition of their being parts of St. Oswald's Church, built in 983, would not be noticed, were not the misapplication and mixture of styles and dates, which peculiarly attend the *history* of this Cathedral, likely to mislead, and almost preclude the possibility of forming, by comparison, a nearer estimate. The remaining seven arches, and the gallery story, are of a much more recent date, and of different proportions, consisting of lofty arches of various unornamented mouldings, sustained by light clustered columns, with capitals of foliage. The upper division, as already noticed, is the work of 1224; perhaps built at the same time, or immediately after, the Choir. The roof of the Nave is neither very antient nor very elegant. The great Transepts retain some scattered vestiges of Saxon and of the early Pointed work, and have sustained various alterations at different periods. The Choir and Lady-chapel, of equal dimensions in height and width, form a magnificent Aisle. The Architecture of these parts, the upper Transepts, and the Aisles, is the most interesting in the Cathedral, having been less altered. It is chiefly the early English style which prevailed in the reign of Henry III. The Choir is extremely light and beautiful, and, with the Lady-chapel, received great additions under Bishop Giffard, A. D. 1301. The stalls, of fine richly-carved oak, were erected A. D. 1397. The octagonal Pulpit is very singular; it has rich carvings of figures, and various ornamental devices, on the front and sides; the back is of oak. The Choir-transepts retain internally, in equal proportion with the exterior, their perfect character, as at the first erection; but the columns and ornaments are more numerous, and extreme delicacy is the prevailing character of these portions. In the South Aisle is the most perfect remain of Saxon work this Cathedral produces, and which is undoubtedly part of the ancient church. The arch is of massive construction, of bold,

bold, plain, concentric semicircles, sustained by short thick pillars, with large grotesquely-decorated capitals, bearing every constituent character of those in the aisles of Romsey Church, Hants. The surrounding work is early Pointed triple arches, resting on single insulated columns, enriched capitals, delicate mouldings, and other characteristic peculiarities of the time. The side-aile windows are not uniform, some being large single openings, others having two, but the greater number three. In the wall of the North Aisle, adjoining one of the windows, is a small, angular, projecting bow, supposed to have been a place of confinement: the openings for admission of light and air are barred with iron: beneath it are the lines of the door of entrance; but this has long been walled up.

Among the antient monuments of this Cathedral, that of King John, in the centre of the Choir, is the most conspicuous, and perhaps the most interesting. The figure, lying on an altar-tomb, is crowned, holding in his right hand a sceptre, and in his left a sword, the point of which rests in the mouth of a lion couchant, supporting the feet. The effigy is finely proportioned, well sculptured, and has an expressive countenance. At the head are two small reclining figures of St. Oswald and St. Wulstan. On the South side of the Choir is the splendid monumental Chapel of Prince Arthur, erected in 1504, justly celebrated for the richness and elegance of its design. It consists of a variety of compartments and delicate tracery, separated by ranges of niches, in which are figures of Angels, Saints, Bishops, and Kings, the whole surmounted by a perforated parapet and pinnacles. The interior is equally rich in decoration. The East end has a range of larger and smaller niches, containing figures. In the South Choir-transept are two monuments; one a cross-legged figure of Sir Robert Harcourt; the other, which has lost its brasses, erected to Sir Gryffith Rice and his Lady. In the Lady-chapel are the tombs of St. Oswald and St. Wulstan, on either side a gravestone which marks the original situation of the effigy of King John, now in the Choir. In the North Aisle are two monuments; one that of Walter de Cantilupe, the other of John de Constantius. Near the North Choir-transept is a monument supposed to be that of John de Evesham, 1370. Bishop Hough's monument, in the North Transept, is one of the finest specimens of modern sculpture in England, and the masterpiece of Roubiliac. The figure of the Bishop is habited in his robes, which are disposed in free and graceful folds; his countenance is expressive of great dignity. The Crypt under the Choir is antient, and has a centre Aisle, one North, and two side Aisles. The principal Aisle terminates in a semicircle at the East end.

The

The Cloisters have undergone various alterations, but are still interesting. There are some few remains of Saxon work, and many curious specimens of sculpture. Great part of them were erected in 1372. The Lavatory is in the South-west angle, near the door of the Refectory. The Chapter-house is very beautiful, a decagon of 58 feet in diameter: the roof is supported by a column in the centre.

Worcester Cathedral measures, from East to West, 400 feet, and from North to South 80 feet. The height of the Tower is 162 feet.

YORK MINSTER.

If vastness of dimension, profusion of ornaments, and variety of design, can render a building deserving of admiration, magnificent, and impressive, there is no Church in England which has so great a claim to be so considered as the edifice which these pages are intended to describe. But extent, enrichment, or diversity of parts combined without skill, proportions put together without accordance, ornaments placed without regularity, and vastness without consistency, are no more capable of becoming truly impressive and magnificent, than they can be said to be the effects of profound judgment, science, and knowledge of Architecture. And if these, and other characteristics of skill and ability, were in any example of our ecclesiastical buildings combined together to produce all the effect that the sublime Pointed arch, and its appropriate ornaments, are capable of receiving, the ever-to-be-admired and venerable Cathedral of York must be acknowledged to have the pre-eminence; it surpassing as far every other building of the kind in elegance and splendour, as it exceeds them in dimensions and beauty of proportions. The grandeur and unrivalled beauty of the West Front, the symmetry of the lengthened Nave, the matchless elegance of the North Transept, and the superb design of the Choir and East end, with its spacious window, separately claim our strongest admiration, and, united, affect the imagination with a sense of unrivalled excellence, and impressive dignity, which it is impossible to describe. In a word, York Minster is the glory of the City which encompasses it, the pride of the North, and deservedly the admiration and boast of the whole Kingdom.

Wilfrid, who was appointed to the See of York in *669*, restored the antient Church, which had been founded by Edwin, King of Northumbria, and carried on by Oswald, who succeeded to the throne after the death of that prince, who fell in battle; but had not been completed, this prince being likewise slain by Penda, the Pagan King of Mercia, and the Church, owing to this circumstance, nearly destroyed. But Wilfrid repaired the demolished edifice, and rendered it more complete than it had been before his time. Yet afterwards it seems to have undergone no less important subversions than it had experienced before this period; for the Danes under Inguar and Ubba, who nearly destroyed this City A. D. 867,

867, cannot be supposed to have left the Church unmolested, although it is not recorded to have shared the violence and desolation which was spread around. Whatever may have been its fate, and the fate of the buildings which succeeded it, their founders, and their extent, nothing certain can be advanced till towards the latter end of the eleventh century, when, in 1069, this City, with its Cathedral, is known to have been destroyed in the conflagration occasioned by the Normans, who set fire to the suburbs during the besieging of the place by the Danes and the Northumbrians, who had revolted from their conquerors. The following year Thomas, a Canon of Bayeux, in Normandy, who was Chaplain and Treasurer to William the Conqueror, being appointed to the Archbishoprick, determined to build a new and more extensive Church than that which he found in ruins upon coming to the See. He therefore removed the dilapidated walls, and laid the foundation of a much larger and grander Church than had before been erected; but within little more than half a century this was nearly demolished by a fire which accidentally happened in 1137, and which destroyed with it a great part of the City. After these repeated calamities, its re-edification was again undertaken by Archbishop Roger, A. D. 1171, who founded and built the Choir; but of this Prelate's work nothing now remains, and consequently nothing belonging to the several builders who preceded him. The Norman style of Architecture was about this time on the decline, while the Pointed assumed a decided superiority, and in York Minster raised itself over the ruins of the massy works of earlier ages, under Archbishop Walter de Grey, in the reign of Henry III. about anno 1228, who built the Transepts, which, with very few alterations from their original state, remain the grandest works of this era in the Country. Early in April 1291, 20th Edward I. the foundation of the Nave was laid by Archbishop John le Romain; it was finished about the year 1330, in the reign of Edward III. and in the 15th year of the Prelacy of William de Melton, who was the forty-second Archbishop of York, and who, in the unrivalled West front of this Cathedral, has erected a monument to his munificence and bounty which will carry his name through many ages, and which will be venerated as long as such a stupendous work of science and beauty excites admiration. John de Thoresby, who was made Archbishop in 1352, laid the foundation of the Choir on the 29th of July, 1361, after demolishing this part of the Church, which was built by Archbishop Roger, on account of its inferiority to the other portions, which had been re-erected in an improved style and enlarged dimensions. The old Lantern in the centre was taken down A. D. 1370, and the present noble Tower raised, which completed the grandeur of this vast design.

York Minster is unquestionably one of the most magnificent sacred buildings in the world; and, whether considered as a whole, or taken in parts, its Architecture far exceeds any other examples of the same age in this Country: words cannot do justice to the splendid West front, the solemn North Transept, and the awful Choir; indeed there is such accordance throughout, with so just a disposition of plainness and enrichment, such symmetry and grandeur, that it very forcibly impresses the mind with awe and veneration. To describe each portion of the exterior and interior of this stupendous fabric, with the detail that is necessary to convey an adequate idea of their several peculiarities and ornaments, would far exceed the limits of this work; an enumeration of them is all that I here attempt, and the delineations which accompany these pages must supply the omission of more ample descriptive remarks on the exterior. The proportions of the West front are extremely elegant, and all its parts and decorations accordant: the superb window in the centre, the doorway beneath, the double pediments over them, and the side doorways and windows, with their surrounding niches and compartments, and the surmounted Towers, supported by large and beautifully-decorated buttresses, combined, form the grand façade; and the multitude of smaller ornaments which are spread throughout, give richness and additional beauty to the whole. The Nave, with its lofty windows, buttresses, parapets, and pinnacles, is very grand, and the Architecture of the Transepts, which is of a more early style, is also very magnificent. The South Transept is partly lighted by a large and richly decorated Catherine-wheel window in the upper part, and the North Transept by five uniformly-proportioned narrow windows, which far exceed any others of the kind in this Kingdom, and are perhaps unequalled in Europe. The majestic Tower rising over this part of the Choir consists of one story, having two windows on every side. On the North side of the Cathedral is the Chapter-house, connected with the Transept, having a leaden spiral roof. The Choir and Lady-chapel, of equal height, form an extremely grand design; they are separated by a small Transept on each side, if that name may be given to them: the latter is distinguished by a screen, which covers the upper tier of windows. Such lofty proportions in this part of the building admit of a noble design at the East end, which elevation is principally occupied by one of the largest and grandest windows in England, measuring 75 feet in height. The surrounding decorations are very beautiful; and the noble buttresses at the angles terminate in lofty pinnacles with enriched parapets.

If the grandeur, beauty, and extent of the exterior of York Minster receive but little illustration from the pen, and description falls short of conveying adequate ideas

ideas of just proportions, of splendid decorations, and of the combined beauties of the most skilful Architects, aided by the munificence of founders and benefactors, how weak will be the utmost efforts to depict the interior! The first impression a man of feeling receives when he enters the sacred fane, when he beholds the extensive aisles, the solemn effect of light, and contemplates the splendour, vastness, and uniformity of the Architecture, an uniformity not founded in an exact correspondence of style in any part, but in the prevalence of the Pointed arch throughout. A building, whether of this kind or wholly Saxon, is certainly more complete in its effect than when the Western part is of one style, and the Eastern of another, or the reverse; or than when the eye is carried from an Aisle with ponderous arches and columns, and without ornaments, or a vaulted roof, to a Choir resplendent in light, rich in parts, profuse in ornaments, and the opposite in every respect. Examples are not wanting, and those who have visited and critically contemplated our venerable Cathedrals, and have seen Ely and Peterborough and York, may perhaps form some idea of what is here meant, and give the preference to the accordance in the latter building, which so forcibly causes this comparison.

The Nave of this Cathedral consists of eight uniform and most beautiful arches, on each side, opening to aisles of uncommon space, elegance, and enrichment, which have windows mostly filled with antient and elaborately-decorated painted glass. Above the great arches of the Nave is a range of arches whose proportions are divided between the gallery-story and the windows above them: the latter have elegant tracery, and also painted glass. The interior of the West end rivals the exterior for beauty and richness, having regular series of niches and compartments surrounding the windows and door. We next view the Transepts: these are the most antient parts of the Cathedral, but that the Southern should be the oldest, as is frequently supposed, cannot fully be admitted, while the design and ornaments of each correspond in every respect. In both of them are seen circular arches, insulated columns, and ornaments peculiar to that early period of the Pointed arch. If any part of the North Transept was built by John Le Romain in 1260, it can be no other than the five elegant windows, and the whole of that elevation. The Architecture of these portions of the Cathedral is highly interesting; the light clustered columns, delicate ornaments, richly sculptured capitals, and various decorations, are peculiarly striking; the splendour of the South Transept and the solemnity of the North, the richness of the former, and the comparative simplicity of the latter, have a grand and sacred effect, and those windows distinguished as the *Five Sisters*, with their fine painted glass, admit of no equals. In the South

Transept

Transept is the monument of Walter de Grey, and in the Eastern Aisle of the North Transept the noble monument of Archbishop Greenfield: a canopy is formed by a pediment and arch, with appropriate ornaments, which have large finials over the centre, and a bracket between them sustaining a complete figure of the Prelate, robed, and holding a crosier. On the tomb was a brass plate and inscription, but these are wholly lost. At the opposite extremity of this Aisle is the door entering an Aisle which leads to the Chapter-house. This extremely grand approach to the beautiful octagonal room is of the proportions and form of a mason's square, with fine architectural features and enrichments. The Chapter-house measures nearly 65 feet in diameter, and in height about 68 feet, and the roof is unsupported by any cluster of pillars in the centre. The arches of the windows are of unusual loftiness, and the tracery which fills them is rich and elegant. The stalls surrounding the lower part have handsome canopies, sustained by insulated columns. The builder is unknown. Returning into the body of the Cathedral, we view the centre Tower, or Lantern, which is sustained by four of the largest and finest arches, and clusters of columns, to be met with in Antient Architecture. Its windows admit a brilliant light, showing their ornaments, the roof, and the elegant range of arches in the lower part, to great advantage. At the entrance of the Choir is a superb screen, decorated in the most elaborate manner with buttresses, niches, compartments, pinnacles, and ornaments, and having large statues of the Kings of England, from William the First to Henry the Fifth, inclusive. On the North side of the entrance are eight figures, and on the South seven. The last niche contained a figure of James I. which has lately been removed to Ripon Minster, and the place occupied by a modern statue. The spacious Choir and Lady-Chapel, which are seen at one view, (but the former has more than its original and proper extent,) are most magnificent and impressive; the far-famed window at the extremity filling the whole space of the East end, and enriched with painted glass, which comprehends the whole history of the Bible, has a striking effect on entering; and the lofty vaulted roof, large side-arches, gallery-story, and upper windows, their several ornaments, and the interiors of the small Transepts, the handsome ranges of stalls, and the elegant screen at the extremity, form a composition of grandeur, beauty, and enrichment, on so great a scale, as can but faintly be conveyed by words. On the South side of the Lady-Chapel, under an arch, is the superb monument of Archbishop Bowet. The canopy consists of a cluster of niches, with their appropriate ornaments, sustained by a large arch, covering the altar-tomb, and open to the Aisles. Before the Altar are two other monuments, one of them removed from the

the South Transept. The Crypt beneath the Choir is very antient; the Architecture is a mixture of Saxon and Pointed; and the Sculpture of some of the capitals, which are all of the former style, is very curious. In a building attached to the South Aisles of the Choir are preserved the Cope-chests, which are large, and the lids highly decorated with ornamental iron-work in irregular and elegant patterns. In this Aisle is also St. Peter's Pump, which is covered by an elegant arch, having in its mouldings a handsome wreath of vine-leaves.

This I must acknowledge to be a very imperfect survey and description of the glorious Cathedral of York, but a more particular survey would not be consistent with the present work. Not a single portion has received the remark it merits, and as to individual works, which are distinguished for the elegance of their design, or the excellence of their sculpture, I have not ventured to name them. To notice one or two would be injustice to the whole, for all are equally beautiful. In the design of this Cathedral every part is accordant and grand; in the different styles of Architecture every thing is suitable; in the ornaments every thing is appropriate; and in the masonry and sculpture of the whole will be found the greatest skill and exactness. As well externally as internally is this beauty of design and execution manifest; and those parts of the outside which have been least injured by the weather show all the delicacy and nicety of tooling which can be found in the most ornamental parts of the interior; and for this, as for extent of dimensions, in height, length, and space, and for every character which can render a building awful and sublime, is York Minster distinguished above every other Church built in the same or a resembling stile of architecture in England, or, it may with truth be said, in the world.

York Minster measures in length from East to West 525 feet; in width, at the Transepts, 222 feet; extreme height of the centre Tower 213; height of the Western Towers 196 feet; the height of the Chapter-house is 68, and its diameter 65 feet.

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junction of the Lady-Chapel with it; to effect which, the mixture of different obtuse and acute angles, irregular lines, and various-shaped arches, became unavoidable: it is admirable to observe how dexterously the whole is managed, so as not to destroy the admission of light to the Altar through the great window. The Lady-chapel, built by Abbot Stanley and William Farley, is in five divisions, each lighted by large windows; from the fourth division, on either side, project two tiers of oratories, forming small transepts. This elegant Chapel was added to the Church, about the year 1472.

The Cloisters, and the whole of the monastic buildings, were situated on the North side of the Church, a disposition of which there are several instances, but never adopted except from necessity. The Cloisters, erected by Walter Trowcester, are generally acknowledged to be the most elegant and perfect in England. The proportions are extremely beautiful, and the ornaments superb. In the South walk are the remains of the antient carrols; their number is twenty-two in each window. These were small recesses, to which the religious retired to study, each having a small opening to admit light. The Lavatory, entirely perfect, is the largest and most ornamented in England; it occupies several divisions of arches, and has a double laver with holes: opposite is the Sudatory, or recesses for the towels. Of the monastic buildings very little remains in its original character. The Refectory was attached to the North side of the Cloisters, extending their whole length. The original Chapter-house, now the Library, is entered by an enriched door from the Cloisters. It is a large elegant room, having on either side a range of arches, and a lofty, plain, pointed roof. To the more antient work has been attached an enriched portion, forming the East end, which is finely ornamented with arches, groined, and has a large window.

On entering this sacred fane, the solidity and grandeur of the Nave is most striking. The Saxon arches and columns, the work of Serlo, are peculiar on account of their loftiness and proportional narrowness; and, when compared with those of St. David's, or the remains of Tutbury and Worksop Churches, appear very remarkable. This unusual height reduces that of the Triforium, or Gallery-story, which is low: each division having two small Saxon openings. The groins of the roof spring from elegant clustered columns, and are said to have been added by Abbot Thokey, who built the South aile. The internal decorations of the Transepts are for the most part alike: in the South, is the Pilgrims' Door, two magnificent niches at the entrance of one of the Oratories now occupied by a modern monument, and a large and remarkably-shaped projecting pedestal near the entrance to the aisle of the

the Choir. The most conspicuous feature of the North Transept, which was chiefly decorated by John Wigmore, the successor of Abbot Thokey, is the Monk's Treasury, at the North end: its arches, capitals, and ornaments, are beautifully designed and executed. This is one of the finest specimens of the style throughout the Cathedral.

The Choir is awful, elegant, and impressively grand. In the internal design and decoration of this Cathedral there is an admirable gradation, a beautiful progress from simple to complex perfection, in two distinct styles of Architecture; in the Saxon Nave a massiveness and grandeur; and in the Choir the most light and fascinating display of parts and ornaments in the Pointed style: while the former is in some measure lightened by a stone vaulted roof, and other alterations, the latter receives a solidity from the still perceptible Saxon-work under the delicate tracery which is expanded over the elevation. The entrance to the Choir is by a screen which ill accords with the surrounding variety of chaste and good Architecture. The East window now appears in all its richness, beauty, and magnificence. This is one of the largest in England, and fills the whole East end, having a regular distribution of fine tracery and compartments, which contain painted glass. The side walls of the Choir appear, in the original Saxon building, to have been massy, and extremely simple; but the additions they received in the 14th century, have not only altered them to the contrary fashion, but rendered them the most beautiful and remarkable in the kingdom. To the Saxon walls and arches have been added a screen of highly-decorated compartments, which covers the whole surface, forming windows in the upper tier, admitting light to the galleries, and inclosing the Monumental Chapels below. The roof of the Choir was added by Adam de Staunton, who likewise built the stalls on the Prior's side.

The monuments of founders and benefactors, on either side of the Choir, add greatly to its solemnity; that of King Edward the Second is the most conspicuous and splendid; and, for beauty of design and execution, has, perhaps, only one rival, in the Percy monument, at Beverley. This grand memorial of an unfortunate Monarch was erected by Edward III. It occupies the space of one arch on the North side, and consists of three stories of the most elaborate niches, canopies, and pinnacles, under which, on a tomb, lies the effigy of the king, crowned, holding the sceptre and globe. On this side are, likewise, the monuments of Abbot Parker and King Osric. The monument of Robert, the eldest son of William the Conqueror, who died in 1134, which stood in the centre of the pavement, opposite the High Altar, was broken to pieces during the Commonwealth. The fragments being pre-

preserved, were afterwards repaired; and it is now placed in an oratory at the East end. On the South side of the Choir is the monument of Aldred, Bishop of Worcester. Near the Organ-screen is a fine monument to Abbot Seabrooke; and near it, at the end of the South aisle, another to Humphry Bohun, earl of Hereford, and his lady.

The interior of the Lady-Chapel is very beautiful: the windows, oratories, and numerous niches in the piers, with a variety of other ornaments, combine to render it a superb appendage. The Whispering-gallery, surrounding the Choir, is a well-contrived passage, communicating with the upper tier of Oratories, (of which there are three, including the Crypt,) and conducted between the great East window and the West window of the Lady-Chapel. The Crypt, entered from the South Transept, is large, of regular design, and very curious. The centre is surrounded by an aisle, from which the Oratories are entered by a single arch. These have had altars, and are plain.

Such is the general outline of the magnificent Cathedral of Gloucester, formerly its Abbey Church, which contains some of the most choice examples of Antient Architecture, and exhibits many instances of the most ingenious contrivances in masonic execution. Its whole length, from East to West, is 420 feet, and 144 feet from North to South. The height of the Tower is 222 feet.

HEREFORD CATHEDRAL.

THE foundation of Hereford Cathedral originated in the murder of Ethelbert, King of the East Angles, by Offa, King of Mercia. Ethelbert was a great benefactor to the church of St. Mary, which stood on the site now occupied by the Cathedral; from which circumstance, it is frequently supposed that he was founder of the present structure: but this appears to be erroneous, for even the first Cathedral Church was erected by Milfred, a viceroy, or provincial governor, under Egbert, A. D. 825, in honour of the unfortunate Ethelbert, who was after his death revered as a Saint, for his many excellent qualities, and for his zealous promotion of all religious undertakings. The erection of a new Cathedral was carried on with great expedition, and soon completed, from the numerous offerings made by pilgrims, and the rich gifts of Offa at the shrine of Ethelbert, aided by the munificence of Milfred himself, whose grants greatly augmented the revenues of the Church, and promoted the undertaking. What this structure was at its completion, no record exists to inform us; but, in less than two centuries afterwards, it appears to have fallen so much into decay that Bishop Athelstan, who was appointed to this see in 1012, wholly rebuilt it. A short time after its completion, in the year 1055, a great part of the Cathedral was demolished, and many of the principal inhabitants of the city murdered, who fled thither for protection on the defeat of Earl Ranulph, a governor of Hereford, by Gryffyth, a sovereign of Wales, and Algar, Earl of Chester. The supplications of Bishop Loefgar, for the preservation of the building, were ineffectual; a considerable part of it was laid in ruins; in which condition it continued till about the year 1079, when the whole was demolished, and a new structure begun, by Robert de Lozing, who was created bishop of the see by William the Conqueror. The work was not completed at the time of this prelate's death, which happened in June 1095, but the plan was carried into execution by Bishop Raynelm, chancellor to the Queen of Henry the First. The king invested him with the ring and crosier in 1096, he was consecrated in 1107, and died in 1115, after completing a great part of the Cathedral, on account of which he is recorded as having been the founder. The great central Tower was next erected, but not till a century later than the body. To this the Tower over the old West front

front succeeded, after a lapse of nearly the same portion of time. After this time, less conspicuous additions indeed took place; but various alterations occurred at subsequent periods, either for convenience, or in consequence of the introduction of succeeding styles of Architecture.

In its present state, Hereford Cathedral exhibits the intermediate work of the ages from William the Conqueror down to the latest use of the Pointed arch. Each part, in its different style, is perfect, being little of it destroyed by subsequent alteration, and they all combine to render the whole a picturesque assemblage, for which Hereford may be remarked more than any other Cathedral. The distribution of its grand proportions are in the usual manner; they form a cross, by the intersection of two main Aisles at right angles. To the East is attached the Lady-Chapel, and North and South various other chapels, (two of which, connecting the Lady-Chapel with the end of the Choir, form upper Transepts,) and Oratories, either monumental, or for the performance of particular religious ceremonies. Before the unfortunate accident which deprived this church of a noble façade, and a tower which added to its grandeur, there were few that could exhibit a more venerable aspect, and none which exceeded it in the distribution of so many interesting objects. With the exception of the central Tower, plainness and massiveness are the prevailing characters; and even this, though profusely decorated with the minute ornaments of the twelfth century, is heavy: when surmounted, however, by a spire, which was taken down in the late repairs, this appearance of heaviness was greatly diminished, want of elevation being now the striking defect. The present West front, and portions of the Nave, were built by Mr. Wyatt, after the fall of the Tower, which destroyed those parts, on Easter Monday 1786, and, it is to be lamented, without any regard to consistency of style. The fine old Saxon front was richly ornamented: ranges of simple and intersected arches, doorways, and succeeding alterations in a different order of building, with the more decorated Tower rising over the centre, gave an air of grandeur to the whole edifice which it no longer retains. The North and South sides of the Nave present some of their Saxon features; but the more prevailing is the later Pointed, about the age of the fine North Porch, which was added by Bishop Booth, early in the sixteenth century. This magnificent feature, which rises above the Aisle, has the front and side arches open for admission to the Cathedral. Each outer angle has an hexagonal turret, in which are staircases to the room over the Porch. The window and spandrils formed by the pediment are highly decorated; and of the door beneath; those at the sides are less enriched. The North Transept, and its Eastern Aisle, are unaltered examples (with

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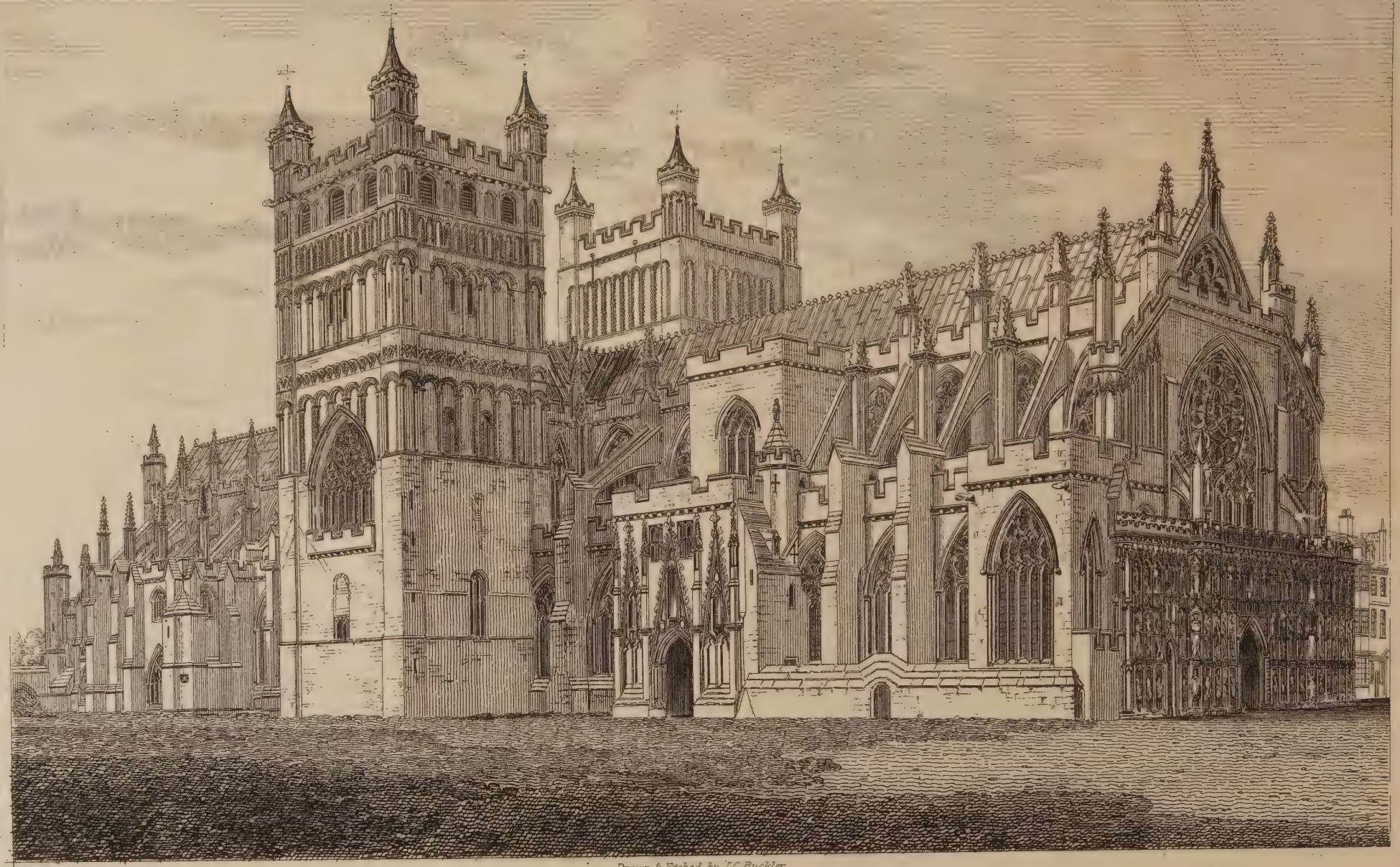

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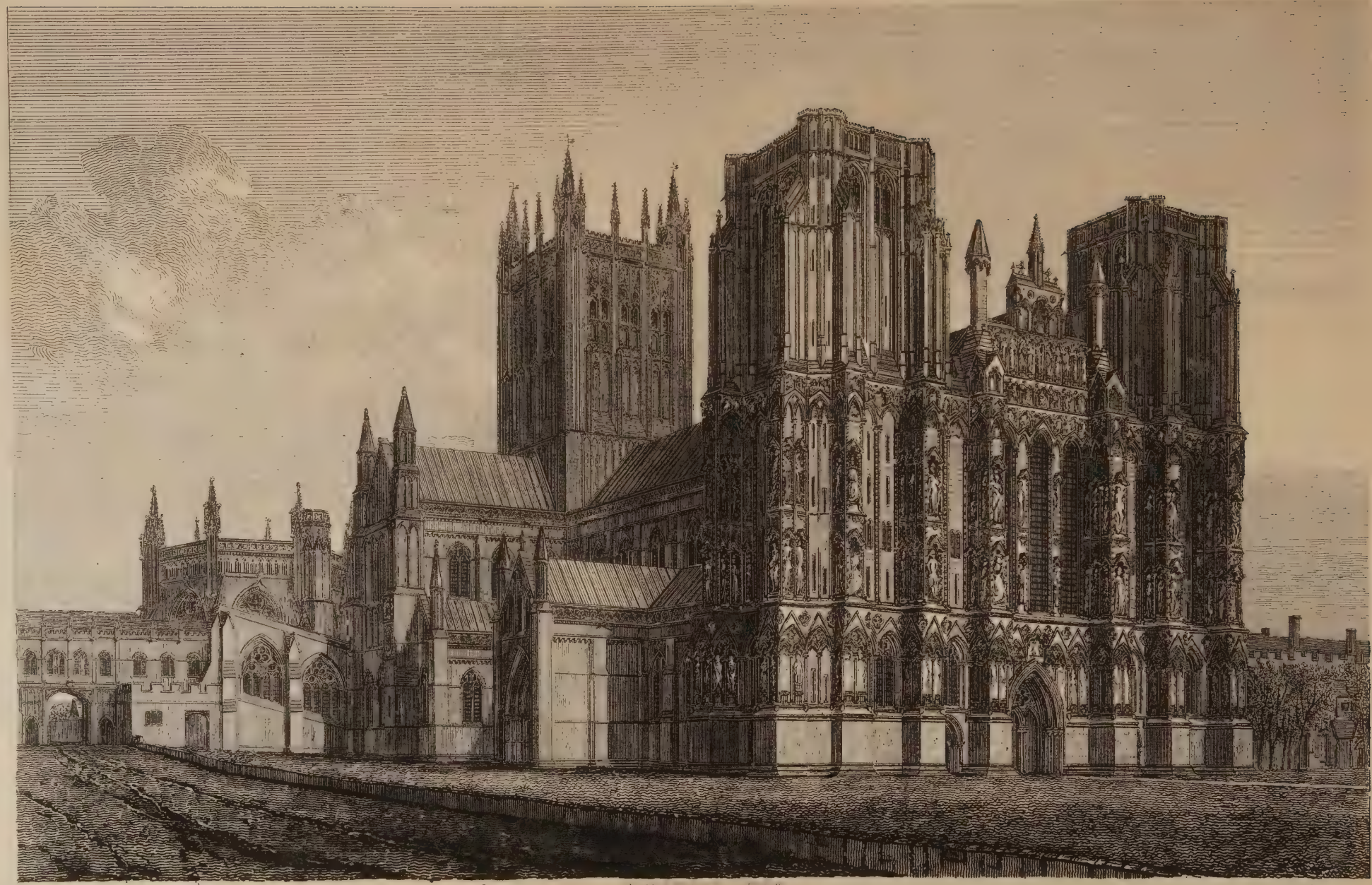

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